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Training techniques and goals for women competing in archery and fencing are discussed in this guide book. Official rules governing the sports are included. (JD)

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MAY 1978 – MAY 1980

**Including
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NAGWS guide

Archery-Fencing

MAY 1978 – MAY 1980

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NATIONAL ASSOCIATION FOR GIRLS & WOMEN IN SPORT
American Alliance for Health, Physical Education, and Recreation

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Editorial Comment

WHAT?

A NEW ARCHERY-FENCING GUIDE?
WHAT HAPPENED TO GOLF AND BOWLING?

What's up? It's a changing time for girls and women in sport and the National Association for Girls and Women in Sport (NAGWS) is changing. Many of you have been expressing concerns for years regarding patterning of *Guides.* Well, the Archery and Fencing Guide Committees discussed this new format and thought it would best meet the needs of our readers. After consultation with the Bowling and Golf Guide Committees, all agreed. So this is the pattern you'll see for archery and fencing. And look for the *NAGWS Bowling-Golf Guide,* January 1979.

What do you think? Let us know your reactions to these changes. It is our hope to expand NAGWS services to better meet the needs of teachers, coaches and officials. So contact any NAGWS officer, members of the Guide Committees, the Guide Coordinators, or write:

NAGWS Executive Secretary
AAHPER
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

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FOREWORD

CAROLE A. OGLESBY
NAGWS President

> With commitment
> to those who play:
> in *that* we never
> change.

On behalf of the National Association for Girls and Women in Sport, it is a pleasure to communicate (even if indirectly) with *you*, the people who utilize NAGWS *Guides*. We are proud of our *Guide* publications. Now, and through the long GWS "herstory," the *Guides* have been the products of individuals with sport expertise and a deep dedication to the good of those who play. This is the timeless promise of these little books.

We are very proud of you, too. Your efforts have kept girls and women's sport [illegible]ams alive through the lean years and are now providing the energy and direction for the fastest growth of sport programs ever. Your continued use of the *Guides* provides support to the entire range of activities in which NAGWS is involved on behalf of you and girls and women everywhere.

Interest and participation in sports have expanded by leaps and bounds at all age levels. Such expansion has resulted in a demand for more knowledgeable and better qualified people to work with these highly interested, motivated and skilled individuals. This *Guide* is designed to assist instructors, coaches and officials in facilitating the growth of quality sport programs at the elementary, and collegiate levels, as well as in non-school settings. You will find a wide range of articles written by outstanding coaches, officials, instructors and competitors. In addition, official rules, officiating techniques, study questions, tournament information and an updated list of audiovisual aids and references are included. We hope you will find this NAGWS *Guide*, as well as others covering 20 additional sports, of value. Your input is invited.

PAT SHERMAN
NAGWS
Guide Coordinator

NATIONAL ASSOCIATION FOR GIRLS AND WOMEN IN SPORT

The National Association for Girls and Women in Sport is a nonprofit, educational organization designed to serve the needs of participants, teachers, coaches, leaders and administrators in sports programs for girls and women. It is one of seven associations of the American Alliance for Health, Physical Education, and Recreation.

Purpose

The purpose of the National Association for Girls and Women in Sport is to foster the development of sports programs for the enrichment of the life of the participant.

Beliefs

The National Association for Girls and Women in Sport believes that:

Sports are an integral part of the culture in which we live.

Sports programs are a part of the total educational experience of the participant when conducted in educational institutions.

Opportunities for instruction and participation in sports appropriate to her skill level should be included in the experience of every girl.

Sports skills and sports participation are valuable social and recreational tools which may be used to enrich the lives of women in our society.

Competition and cooperation may be demonstrated in all sports programs, although the type and intensity of the competition and cooperation will vary with the degree or level of skill of the participants.

An understanding of the relationship between competition and cooperation and the utilization of both within the accepted framework of our society is one of the desirable outcomes of sports participation.

Physical activity is important in the maintenance of the general health of the participant.

Participation in sports contributes to the development of self-confidence and to the establishment of desirable interpersonal relationships.

Functions

The National Association for Girls and Women in Sport promotes desirable sports programs through:

1. Formulating and publicizing guiding principles and standards for the administrator, leader, official, and player.
2. Publishing and interpreting rules governing sports for girls and women.
3. Providing the means for training, evaluating, and rating officials.
4. Disseminating information on the conduct of girls and women's sports.
5. Stimulating, evaluating, and disseminating research in the field of girls and women's sports.
6. Cooperating with allied groups interested in girls and women's sports in order to formulate policies and rules that affect the conduct of women's sports.
7. Providing opportunities for the development of leadership among girls and women for the conduct of their sports programs.

STANDARDS IN SPORTS FOR GIRLS AND WOMEN

Standards in sports activities for girls and women should be based upon the following:

1. Sports activities for girls and women should be taught, coached, and officiated by qualified women whenever and wherever possible.
2. Programs should provide every girl with a wide variety of activities.
3. The results of competition should be judged in terms of *benefits to the participants* rather than by the winning of championships or the athletic or commercial advantage to schools or organizations.

Health and Safety Standards for Players

Careful supervision of the health of all players must be provided by–

1. An examination by a qualified physician
2. Written permission by a qualified physician after serious illness or injury
3. Removal of players when they are injured or overfatigued or show signs of emotional instability
4. A healthful, safe, and sanitary environment for sports activity
5. Limitation of competition to a geographical area which will permit players to return at reasonable hours; provision of safe transportation.

General Policies

1. Select the members of all teams so that they play against those of approximately the same ability and maturity.
2. Arrange the schedule of games and practices so as not to place demands on the team or player which would jeopardize the educational objectives of the comprehensive sports program.
3. Discourage any girl from practicing with, or playing with, a team for more than one group while competing in that sport during the same sport season.
4. Promote social events in connection with all forms of competition.

SOURCES OF INFORMATION AND SERVICE

All requests for information about services should be addressed to: Executive Secretary, National Association for Girls and Women in Sport (NAGWS), AAHPER, 1201–16th Street, N.W., Washington, D.C. 20036.

NATIONAL COACHES COUNCIL

The National Coaches Council was formed by the NAGWS to:

(1) provide a channel of direct communication among coaches at all educational levels
(2) assist in the formulation and dissemination of guiding principles, standards and policies for conducting competitive sports programs for girls and women
(3) keep members informed of current coaching techniques and trends
(4) sponsor clinics and conferences in sports and coaching skills
(5) provide input from coaches to USCSC sports committees and representative assembly
(6) promote cooperative efforts with other sports-centered organizations
(7) provide a united body for positive political action in the realm of girls and women's athletics.

Academies for 10 sports have been established. (Note the application blank for specific listings.) Membership in each Academy is open to any coach of girls or women's sports or any interested person. Annual dues for AAHPER members are $5.00 for one Academy. Non-AAHPER members pay $15.00 annually for membership in one sport Academy. Membership for each additional Academy is $2.00. The $10.00 non-membership fee may be applied at any time toward AAHPER membership.

Get involved . . . JOIN NOW.

Sports Academies of the NATIONAL COACHES COUNCIL

National Association for Girls and Women in Sport: AAHPER
1201 16th St., N.W., Washington, D.C. 20036

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Jr. High ______ Elementary ______ Other ______________

Please check the academies you wish to join:* ☐ Badminton ☐ Basketball ☐ Field Hockey
☐ Gymnastics ☐ Softball ☐ Swimming/Diving ☐ Synchronized Swimming ☐ Tennis
☐ Track & Field ☐ Volleyball

I am willing to serve on an Academy committee: ☐

***AAHPER members: $5.00 for one Academy and $2.00 for each additional Academy. Non-AAHPER members: $15.00 for one Academy and $2.00 each additional Academy. ($10.00 non-membership fee may be applied at any time toward AAHPER membership.)**

Please send AAHPER membership information: ________ yes ________ no

NAGWS SPORTS GUIDES COMMITTEES
INTEREST INDICATOR

The NAGWS Sport Guide Committee is endeavoring to broaden its base of personnel and to strengthen services to *Guide* readers. The purpose of this form is to offer readers an opportunity to join us in meeting this need. Please complete this form and send it to the Associate Guide Coordinator-elect, Mary Beth Cramer, Penn State University, White Building, University Park, PA 16802.

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Professional Address ____________________________

City ______________ State ____________ ZIP Code ____________

1. Check the Sport Committee(s) which would be of interest to you:

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___Field Hockey
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___Golf
___Gymnastics
___Lacrosse
___Orienteering
___Racquetball
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___Team Handball
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___Track and Field
___Volleyball
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5. Are there others whom you would recommend for consideration as possible committee members or authors? Please indicate below. (Use additional paper, if necessary.)

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Professional Address ____________________________

City ______________ State ____________ Zip Code ____________

Sports Committee Member ☐ **Prospective Author** ☐ **(Check one)**

Archery

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Introduction

One of the best things about archery is the variety of forms in which it can be enjoyed by people of all ages and interests. Archery offers a whole panorama of styles for shooting, equipment, locales, and companions with whom one can learn to shoot. Its great diversity allows a wide variety of both competitive and recreational experiences.

In the *1978-1980 Archery Guide*, emphasis is focused on individual skills, form and style in most articles, in hopes of encouraging the archery coach, teacher and performer to be aware of the great importance of sound basic shooting habits. A quick reference to the audiovisual or bibliographical articles will enable the reader to explore some of the more diverse and unique types of archery.

Special thanks to all the *Archery Guide* committee members, the authors, and to Pat Sherman, the NAGWS Guide Coordinator, for their contributions, and some encouragement to those of you who would like to contribute to the 1980-82 *Guide* being edited by Margaret Horn. Please don't hesitate to request specific articles or contribute your own teaching or coaching methods or innovations.

SUSAN E. HARRINGTON
Chairperson, 1976-78

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1978-80

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*The current *Guide* was prepared by the 1976-78 Committee. The 1980-82 *Guide* will be prepared by the 1978-80 Committee.

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Mimetic Exercises

CAROLYN WALTER
RHODA IOERGER

Carolyn Walter received her B.S. degree from West Virginia University. She is Instructor of Physical Education at Towson State University, Baltimore, Maryland and holds an Instructors Rating and an Advanced International Coaches Certificate from the World Archery Center (formerly Teela-Wooket Archery Camp) where she is a member of the staff. Rhoda Ioerger is a graduate of Arizona State University with a B.A. degree in Education. She has done postgraduate work at both Idaho State University and Arizona State University and has taught physical education and special education in the United States and abroad.

There are many approaches used in archery. One that not only develops good form but involves the student with correct technique is mimetic exercise. The primary purpose of mimetic exercise is to give the student a kinesthetic awareness of how the bow should be drawn without actually handling it. The full potential is best realized when it is used on the first or second day beginning students meet. It then can be used as a review at any time or to solve an isolated problem.

Exercises

Bow Hand. Have students assume a proper stance position on the shooting line. Extend the bow arm with the palm facing the target, as you would signal "Stop." The thumb should be at two o'clock and the forefinger at eleven o'clock.

Bow Arm Elbow. Using the "Stop" mimetic, turn the thumb down to six o'clock; this will position the elbow correctly. Leaving the elbow as it is, bring the thumb back to the two o'clock position.

Bow Hand Arm. With a student partner, face in opposite directions, left hip to left hip, in a proper stance position. Sidestep away from one another until both left arms are fully extended.* Again using the "Stop" mimetic have the students match the "lifelines" of their hands, applying pressure against one another. This will give the feeling of the bow in the hand. Continue applying pressure while each student rotates the elbow down and out. The shoulder should also be checked at this time to insure it is not hunched.

---

*All instructions are for a right-handed archer.

String Hand. Assuming a stance position, arm parallel to the ground, bend the fingers to form a hook, keeping the back of the hand, wrist, and forearm muscles relaxed. If the students have trouble making hooks of their fingers, have them look at the three string fingers, noticing that the middle one is the longest. Ask them to make their fingers even by bending their middle fingers.

Anchor, Release and Follow-Through. Assume an anchor position by placing the forefinger of the string hand under the jawbone, keeping the elbow parallel to the ground, fingers hooked. Extend the bow arm toward the target, turning the thumb down to the six o'clock position. Bend the bow arm at the elbow, hooking the fingers of both hands. Draw against yourself as an isometric movement, using the upper back muscles, shoulder blades coming together. Completely relax the fingers of the string hand, bringing the arm back so that the fingers wipe across the neck.

Although these exercises may seem simple to perform, they are very useful for newcomers to the sport and for maintaining muscle tone without archery tackle.

Aiming: Analysis of Form

RAYMOND N. STONE

Ray Stone received his B.S. degree in Health and Physical Education from Madison College. Currently a teacher and coach at Parkside Middle School, Manassas, Virginia he was Virginia State Champion many times and an All-American in 1975.

Comment

The need for a comprehensive lesson and worksheet that would make an archer more aware of the mechanism involved in shooting prompted this article. The lesson plan here can be changed to fit individual needs, as can the worksheet. The article is intended for the archer who is somewhere between the intermediate and team skill level.

Introduction

The teacher should introduce this lesson only after the students have learned the 10 steps of shooting to the point where they can repeat the steps forward and backward and perform them in an acceptable manner.

Materials Needed

Necessary equipment includes 10 target mats, 10 roll-away stands, 10 targets, 15 bows, 30 quivers, 30 tabs, 30 arm guards, 30 sets of six arrows, and 31 pencils.

Performance Objectives

The lesson on Aiming satisfies two specific behavioral objectives:

1. The student should understand and be able to describe, 75 percent of the time while on the archery range or in the classroom, all of the principles that cause different changes in arrow flight.

2. The student should state and demonstrate 90 percent of the time the 10 proper steps in shooting while on the archery range.

Cognitive. The student should better understand relationships of action used to change groupings.

Affective. The student should be able to describe the kinesthetic feeling involved in shooting. The student's attitude should be one of respect for the process involved in shooting a bow well.

Psychomotor. The student should experience what parts of his/her body are moving in making a shot.

Specific Teaching Procedures

Day 1 (50-minute class)

2 minutes – Attendance and announcements
1 minute – Restatement of 10 steps by a student
3 minutes – Introduction of loop films (3)
15 minutes – Viewing time 10½ minutes, comments 4½ minutes
4 minutes – Hand out, introduce, and explain worksheets
5 minutes – Hand out equipment
15 minutes – Students work on worksheets
5 minutes – Take up equipment and preview next day's lesson

Days 2-3

2 minutes – Attendance and announcements
1 minute – Restatement of 10 steps by a student
5 minutes – Hand out equipment
37 minutes – Students work on worksheets
5 minutes – Take up equipment and preview next day's lesson

Day 4

2 minutes – Attendance and announcements
1 minute – Restatement of 10 steps by a student
5 minutes – Hand out equipment
15 minutes – Students work on worksheets
22 minutes – Students discuss worksheet answers
5 minutes – Take up equipment

Worksheet

Worksheets are to be worked on by each student. Students may help each other or ask the teacher for help, but this is not a community project for large groups. Note that each section (or small group of sections) should be on a separate sheet of paper to allow plenty of room for answers.

Stance (foot placement)

1. Take your normal stance, shoot one set of arrows, and show where your arrows are located on the target.
2. Just by changing your stance (foot placement) how can you move your arrow group to the right?
3. Just by changing your stance how can you move your arrow group to the left?
4. Does moving your feet close together have any effect on your arrow group?
5. What happens to your arrow group when you move your feet very far apart?

Bow Hand Placement

6. How would you place your hand on the bow grip to move your arrow group to the right? Why?
7. How would you place your hand on the bow grip to move your arrow group to the left? Why?
8. How would you place your hand on the bow grip to move your group lower?
9. What wrist placement do you think is best for tight groups (straight, bent in, bent out, relaxed, tense, slight muscle tone)? Why?

Finger Placement on String

10. Where does your arrow group go when you place
    (a) Most pressure (50%) on middle finger, 25% on top, and 25% on bottom?
    (b) Most pressure (40%) on middle finger, 20% on top, and 40% on bottom?
    (c) What other types of combinations can you make, and what effect on the arrow group do they have?

String Alignment

11. What effect on your arrow group would you see if you looked down the right side of the string?
12. What effect on your arrow group would you see if you looked down the left side of the string?
13. Would it be better to align the string looking to the right? Left? Center? Why?

Elbow

14. What effect does your elbow have on your arrow group in the open, pointing up position?
15. What effect does your elbow have on your arrow group with the elbow closed, pointing to the side?
16. Which is better? Why?
    (The teacher may have to move the student's elbow into the correct position for this section.)

Shoulder Position

17. Should your shoulder be in a relaxed normal position?
18. Should you rotate it in any direction? Right? Left? Locked?
19. Do different positions affect your arrow group? If so, describe them.

Release

20. Where does your arrow go when you get a good clean release?
21. Where does your arrow go if you pluck your release? Why does it go there? What action is different between 20 and 21?).
22. What muscle response carries a good clean release?
23. Can you group your arrows by always plucking your release? (What factor[s] could cause an expanded group?)
24. What activities can you use to improve your release? (You can use a partner for this question.)

Slight Use

25. Which direction would you move your sight if you wanted to move your arrow group higher?
26. Which direction would you move your sight if you wanted to move your arrow group lower?
27. Which direction would you move your sight if you wanted to move your arrow group to the left?
28. Which direction would you move your sight if you wanted to move your arrow group to the right?
29. What general rule can you make about moving your sight?

The following section can be completed for extra credit. Ask teacher for the necessary materials.

Clicker

1. What function does a clicker have?
2. Does a clicker have any other use for an archer?
3. Do you think a clicker would help you? Why?

Bow Sling

4. Why have a bow sling?
5. Why is this important?
6. What ways can you think of to make a bow sling?
7. Do different styles of bow slings affect your bow hand and bow differently?

Evaluation

The worksheet should take two to four days. Students should be required to hand in the worksheet, and correct answers should be checked off as done. No grades should be given, just credit or no credit. Students can fill in correct answers during class discussions to make this a learning activity. Students must be in class to do the worksheet, and unnecessary absences should not be allowed. After the worksheets are finished, individual students should answer before the class, and the class should give its thoughts and ideas on student answers. The teacher must draw together all the principles involved and make sure the students understand what has been said.

Resources

1. National Archery Association Instructor's Manual ($10).
2. *Sports Techniques* Super 8mm Loop Film (available for purchase only)

    Men's
    MN-1 (3.38) Stance – Nocking the arrow
    MN-2 (3.30) Draw, Aim, and Hold
    MN-3 (3.30) Release, and Follow-Through

    Women's
    MN-1 (3.38) Stance – Nocking the Arrow
    MN-2 (3.30) Draw, Aim, and Hold
    MN-3 (3.30) Release, and Follow-Through
    Mason Distributing Co., Inc.
    P.O. Box 7146
    Roanoke, VA 24019
3. NAA Instructional Form Sequence Charts ($1 each)
    a) Beginning
    b) Intermediate
    c) Advanced

Low Anchor Versus High Anchor

JEAN HELEN PEKARA

Jean Pekara holds instructor ratings from the Outdoor Education Project, Teela-Wooket Archery Camp, and the National Archery Association. A graduate of Brooklyn College, New York, and the University of Illinois, she now teaches at North Texas State University, Denton.

The necessity of using an anchor point that is constant with each draw has been widely accepted, but the exact position of the anchor point is debatable. Many outstanding archers advocate the low or "under-the-chin" anchor. Others prefer the high or "corner-of-the mouth" anchor.

In an attempt to resolve the question of which anchor is best, this writer conducted a study to determine whether there was any significant difference in archery scores obtained by anchoring under-the-chin (low anchor) or at the corner-of-the-mouth (high anchor).

Twenty-two college women participated in the study, and all were beginners in the sport. An effort was made to keep the instruction constant, with the exception of the method of anchoring taught.

The experimental design involved a comparison of the mean scores obtained from each group at various shooting distances. Indoor shooting was done at 15 yards and 20 yards; outdoor shooting was done at 30, 40, and 50 yards at a forty-eight-inch target face. The "t" test was used to determine whether the differences observed between the mean scores were significant.

The indoor results, at 15 yards and 20 yards, showed that the group that used the low anchor scored higher than the group that used the high anchor. The outdoor results, at 30, 40, and 50 yards also showed that the low anchor group scored higher than the high anchor group. However, none of the "t" values were significant at the .05 level of confidence.

The two methods of anchoring used in this study did not seem to produce significantly different results and improvement appeared to be made in both groups regardless of the anchor point used.

Low anchor or high anchor—which is best? It would seem that the use of the low anchor resulted in higher scores; however, since no "t" values were significant, the difference must be attributed to chance.

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26

Rating Individual Progress

SUSAN E. HARRINGTON

Susan Harrington has her B.S. from East Stroudsburg State College in Pennsylvania and her M.A. from the University of Northern Colorado, Greeley. She has taught archery on the college level and is a rated TWAC and NAA instructor.

Archery is a sport that readily accommodates itself to objective analysis of the student's progress through examination of daily scores. Given time, skill level improvement will be reflected in both higher and consistent scores. The rating sheet in this article is designed to allow the student to follow his own progress in shooting from various distances.

Caution! Every archer has up and down days, and every individual develops his or her skills at a different speed. The instructor should emphasize the fact that the scores recorded on this rating sheet represent not a letter grade but rather the progress that the student has made to that particular point.

Plateaus in skill development are easily seen using this rating sheet. One very encouraging use of the sheet is to move students to a farther distance for 2 or 3 days, then drop them back to a shorter distance. That closer distance will now seem like standing on top of the target, and most students will see a great improvement in their scores.

INDIVIDUAL PROGRESS RATING SHEET

NAME________________________CLASS________________

10 METERS	DATE	SCORE
20 pts./end	____________	____________
30 pts./end	____________	____________
40 pts./end	____________	____________
50 pts./end	____________	____________
20 METERS		
20 pts./end	____________	____________
30 pts./end	____________	____________
40 pts./end	____________	____________
50 pts./end	____________	____________

30 METERS

20 pts./end		
30 pts./end		
40 pts./end		
50 pts./end		

Each student should keep track of his/her individual scores by noting them on this sheet at the end of each class esssion. The date denotes the first day that a specific score was reached, and the score column records the exact score attained. Other information that can be recorded follows.

DISTANCE TOTALS

4 ENDS @ 10 METERS	DATE	SCORE
80 pts. total		
120 pts. total		
160 pts. total		
200 pts. total		

By noting the total score for four ends at a given distance, both the archer and instructor can see consistent form and scores developing.

AVERAGE SCORING	10 M.	20 M.	30 M.	40 M.
Av. 20 pts. /end				
Av. 30 pts. /end				
Av. 40 pts./end				
End 52 or 54 pts.				

In each space provided the student should note the date and the average score achieved.

Other variations on the previously given individual rating sheets can be made.

1. Supplement the sheet by adding more distances to allow for classes that progress past 30 or 40 meters distance.
2. Supplement the sheet by including more score variations to give the student a clearer line of progress (i.e., noting scores of 20, 25, 30, 35, 40, 45, 50, 52, and 54!).

3. Add another column for comments on shooting form made by the student, instructor, or shooting partner.
4. Post one rating sheet as a "Class Rating Sheet," showing the progress of the class as a whole at various distances and giving credit to individuals who achieve particular scores first or most consistently.
5. The instructor can require certain skill levels to be attained at one distance before allowing the student to progress to the next shooting distances. As more students progress to longer distances, targets can be moved back accordingly.

There are many other possible variations on this rating and progress sheet. Every instructor or coach can construct such a sheet to meet the needs of the class. For this rating sheet to be an effective teaching tool, however, it is important that the individual student maintain his or her own accurate record and understand the meaning of the various scores attained. The instructor must carefully explain that students may reach plateaus at different score levels, then suddenly their shooting form will gel, and the scores will reflect that improved consistency. And even though a student has a poor shooting day, this sheet will serve as a reminder that the student can achieve the consistent scores desired.

College Division of the National Archery Association

ELIZABETH ENGER

Elizabeth Enger received her B.A. and M.A. degrees from California State University at Los Angeles. For the past 11 years she has been an instructor of physical education and archery coach at Mt. San Antonio College, Walnut, California. She directed the first National Archery Association certified archery instructor's school in California. Currently, she is chairperson of the tournament committee of the college division of the National Archery Association.

Ten years ago an article, "Ageless *Archery,*" appeared in the *Guide*, tracing the sport of archery from its beginnings to modern times. This article attempts to outline the background and structure of competitive collegiate archery.

For several years collegiate archers throughout the country worked hard with very few people knowing or appreciating them. From 1929 until 1974, the National Archery Association sponsored an annual nationwide collegiate postal tournament, and results from those tournaments were recorded in the *Guides.* Shoulder-to-shoulder competition was conducted on a rather casual basis until the mid-1960s. The first regularly scheduled shoulder-to-shoulder league competition began in 1972 among 12 Southern California colleges. The first U.S. Intercollegiate Archery Championship was held in 1968 at Arizona State University. In 1975, because the number of entrants had grown beyond the capacity of any college to accommodate them, archers had to qualify to enter by placing in the top three spots in their state or regional championships or by shooting an All-American qualifying score in any one of the National Archery Association championship rounds. The minimum scores follow:

Round	Men	Women
FITA	1050	1000
FITA 18m	265	250
FITA 25m	265	250
NAA 900	760	720
Easton 600	510	480
Collegiate 600	540	510

The college division of the National Archery Association began as a committee in 1966 and emerged as a division in 1972 under the leadership of Margaret Klann (the first director) and Lorraine Pszczola (the present director). With the growth of the college division there was no longer a need for the postal competition, and it was discontinued.

The present structure of the college division follows:

College Division Director	Lorraine Pszczola, San Bernardino Valley College
Regional and State Directors	
Eastern	Carolyn Addison, Glassboro State College
Pennsylvania	Maryanne Schumm, East Stroudsburg State College
Virginia	Margaret Horn, James Madison University
New Jersey	Helen Bolnick, Atlantic Community College
New York	Phyllis Bigel, Brooklyn College
Southeastern	James Frazee
North Carolina	Viviane Avant, University of North Carolina
Midwestern	Joan Boehmer, Indiana State University
Central	Kathleen Black, Central State University, Kentucky
South Central	Maxine Beardsley, University of Texas
Texas	Kathy Tate, University of Texas
Rocky Mountain	Joyce Harrison, Brigham Young University
Northwestern	Dwight Nyquist, Shoreline Community College
Washington	Ken Edwards, Nakima Valley College
Southwestern	Mel Leach, California State University at Long Beach
California (S)	Jan Isenberger, Cypress College
California (N)	Diane Silvers, Chabot College
All-American Board	Maryanne Schumm
Tournament Committee	Elizabeth Enger
Finance Committee	Mel Leach
Membership Committee	Sharon Goldman Rifkin
Eligibility Committee	Margaret Horn
Coach of the Year	Helen Bolnick
Hall of Fame	Margaret Klann

COLLEGE SPONSORS
OF
ALL-AMERICA ARCHERS

1963 – 1976

53	Arizona State University
48	San Bernardino Valley College
14	Palomar College
10	East Stroudsburg State College
10	Riverside City College
9	Louisiana Polytechnic Institute
8	Louisiana State University
8	University of Arizona
6	Franklin Marshall College
6	Swarthmore College
4	Atlantic Community College
4	Cal. State University – Long Beach
3	Longwood College
2	Cal. State University – Los Angeles
2	Madison College
2	Michigan State University
2	Millsaps College
2	Mt. San Antonio College
2	Ohio State University
2	Pennsylvania State University
2	Phoenix College
2	University of Delaware
2	University of Florida
2	University of Washington
1	Brigham Young University
1	Cerritos College
1	Citrus College
1	Cypress College
1	Fairleigh Dickinson University
1	Glassboro State College
1	Glendale Community College
1	Hartnell College
1	Kilgore College
1	Los Angeles Pierce College
1	Montana State University
1	Mt. Holyoke College
1	Purdue University
1	Ripon College
1	Randolph Macon College
1	San Fernando State College

1	Shoreline Community College
1	Stetson University
1	University of Akron
1	University of California (UCLA)
1	University of California (Berkeley)
1	University of Minnesota
1	University of North Carolina
1	University of Oklahoma
1	University of Pennsylvania

ALL-AMERICA ARCHERS HONOR ROLL (Women)

1963 – 1976

Jurn, Carol	71-72-73-74	Arizona State University
Pipitone, Cathie	70-71-72-73	San Bernardino Valley College
Severance, Judy	64-65-66-67	Arizona State University
Svarc, Rose	68-69-70-71	San Bernardino Valley College & Cal. State Univ. – Long Beach (71)
Bauer, Cristine	67-68-69	Arizona State University
Gibson, Terry	70-71-72	Palomar College
Green, Debbie	72-73-75	Riverside City College
Hammer, Deborah	73-75-76	San Bernardino Valley College
Kemmerer, Janet	73-74-75	East Stroudsburg State College
Tone, Diane	73-74-75	Arizona State University
Torrence, Sheri	74-75-76	Arizona State University
Casey, Nancy	63-64	Louisiana State University
Dennington, Donna	72-74	San Bernardino Valley College
Griffin, Janet	64-65	Swarthmore College
Hopkins, Carol	63-64	Arizona State University
Kaiser, Kirstie	68-69	Arizona State University
Kilby, Ann	75-76	University of Arizona & Arizona State
Long, Phyllis	71-72	Mt. San Antonio College & Cal. State Univ. – Long Beach (72)
Lorensen, Irene	72-73	Phoenix College
Lucas, Linda	73-74	Riverside City College
McLean, Wendy	75-76	Arizona State University
Maxwell, Carolyn	64-65	Arizona State University
Ryon, Luann	74-75	Riverside City College
Sander, Maureen	67-68	San Bernardino Valley College
Smith, Janice	73-74	San Bernardino Valley College
Stephenson, Jean	75-76	Arizona State University
Swanlund, Lynn	66-67	Arizona State University
Vancas, Susan	69-70	University of Arizona
Vance, Wendy	75-76	Arizona State University

Wilson, Linda	72-74	San Bernardino Valley College
Allen, Helen	72	Arizona State University
Anderson, Mariana	63	Randolph Macon College
Bryant, Betty	72	Arizona State University
Burcaw, Lois	68	Michigan State University
Burkheimer, Jane	75	Mt. San Antonio College
Bursey, Barbara	76	University of Florida
Davis, Diane	65	Longwood College
Donnelly, Sue	67	Arizona State University
Drye, Debbie	73	Arizona State University
Edwards, Lynette	76	Glendale Community College
Estes, Monica	74	San Bernardino Valley College
Felts, Beth	63	Louisiana State University
Fillmore, Karen	69	San Bernardino Valley College
Gage, Gwendolyn	70	San Bernardino Valley College
Hagemeyer, Terri	76	Arizona State University
Hammaerle, Ginger	66	San Bernardino Valley College
Inskeep, Debbie	72	University of Arizona
Johnson, Karen	63	Swarthmore College
Lee, Betty	63	San Bernardino Valley College
Lindsley, Bonnie	75	Citrus College
Nelson, Joanne	74	Glassboro State College
Plants, Judy	73	University of Arizona
Rath, Phyllis	66	Mt. Holyoke College
Roth, Janet	69	San Bernardino Valley College
Racine, Frances	65	Swarthmore College
Robertson, Lurlene	65	Longwood College
Saunders, Melody	63	Longwood College
Schettler, Barbara	73	Palomar College
Sheppard, Merry	66	Arizona State University
Shiner, Susan	67	Arizona State University
Silcocks, Marlene	76	Cerritos College
Smith, Betty	74	Stetson University
Smith, Joan	66	San Bernardino Valley College
Steele, Georgene	64	University of Minnesota
Stewart, Sue	65	Arizona State University
Stubbs, Barbara	65	Swarthmore College
Swan, Robin	76	Cal. State Univ. – Los Angeles
Tamarin, Carrie	71	Arizona State University
Van Kilsdonk, Sandra	76	Arizona State University
Vittitoe, Gail	72	Palomar College
Wahl, Mary Ann	65	Arizona State University
Wesson, Donna	70	Arizona State University
Wright, Nan	68	San Bernardino Valley College
Wynn, Phyllis	64	University of Pennsylvania
Young, Edith	65	Swarthmore College

ALL-AMERICA ARCHERS HONOR ROLL (Men)

1963 – 1976

Lieberman, Stephen	71-72-73-74	Arizona State University
Rabska, Don	72-73-74-75	San Bernardino Valley College
Daily, Glenn	74-75-76	East Stroudsburg State College
Anderson, Larry	70-71	University of Washington
Butler, Dennis	65-66	Franklin Marshall College
Eby, Charles	74-75	Ohio State University
Joyce, Robert	75-76	Atlantic Community College
Lecker, Joel	75-76	East Stroudsburg State College
Morris, Raymond	74-76	East Stroudsburg State College
Page, Scott	75-76	Palomar College
Plott, Mark	71-74	San Bernardino Valley College
Riley, Gary	75-76	San Bernardino Valley College
Schmidt, Gary	65-66	Franklin Marshall College
Schone, Paul	72-[illegible]	San Bernardino Valley College & Arizona State University
Schwartz, Wally	73-74	Riverside City College
Shields, William	71-72	University of Delaware
Smith, John	73-75	San Bernardino Valley College
Stonebraker, Richard	74-75	Pennsylvania State University
Sullins, James	66-67	San Bernardino Valley College
Teague, Scotty	63-64	Louisiana Polytechnic Institute
Vancas, Mark	69-70	University of Arizona
Vincent, Jerry	64-65	Louisiana State University
Young, Robert	65-66	Louisiana Polytechnic Institute
Affrunti, Bruce	76	Atlantic Community College
Annesley, Robert	64	University of Oklahoma
Archibald, Alan	68	Cal. State Univ. – Long Beach
Bednar, Richard	76	University of Akron
Bockhorn, Charles	74	Atlantic Community College
Broderick, Roy	70	Brigham Young University
Broeder, Art	65	Arizona State University
Burcaw, Robert	68	Michigan State University
Byars, Noel	63	Louisiana Polytechnic Institute
Cavallin, Gale	71	San Bernardino Valley College
Clague, Larry	74	Palomar College
Coff, Robert	65	Louisiana Polytechnic Institute
Crafts, James	67	Palomar College
Davis, Leonard	63	Louisiana State University
de Haaf, Stuart	66	Univ. of Calif. – Los Angeles
Dennis, Sonny	63	Louisiana State University
Eastman, Glen	73	Palomar College
Elkovitch, Robert	67	Louisiana Polytechnic Institute

Erlandson, Kevin	74	San Bernardino Valley College
Fay, James	66	Arizona State University
Folds, Rudy	73	Palomar College
Fritchez, John	65	Franklin Marshall College
Gamble, Frederick	69	Arizona State University
Goodyear, Phillip	65	Millsaps College
Green, Rand	75	San Bernardino Valley College
Griffin, George	65	Louisiana Polytechnic Institute
Hatfield, William	68	Univ. of Calif. – Berkeley
Hathaway, John	68	Cal. State Univ. – Long Beach
Hedlund, Richard	69	San Bernardino Valley College
Jackson, Ronald	73	San Bernardino Valley College
Jimmison, Jimmy	65	Louisiana Polytechnic Institute
Keady, Donald	70	Fairleigh Dickinson University
Kuhn, Dave	65	Franklin Marshall College
Lindberg, Lorin	76	Cal. State Univ. – Los Angeles
Long, John	71	Montana State University
McDonald, Bruce	63	San Fernando State College
McMurchie, James	76	Shoreline Community College
Mellinger, James	72	Palomar College
Nall, Robert	73	Arizona State University
Perry, Robert	63	Univ. of North Carolina
Petit, Carl	64	San Bernardino Valley College
Phillips, Dennis	68	San Bernardino Valley College
Plocic, George	70	Palomar College
Privateer, Peter	75	University of Florida
Reinecke, Tom	67	Ripon College
Rivero, William	67	Louisiana State University
Ryder, Robert	73	Madison College
Sliter, Kevin	76	Cypress College
Snooks, Steven	73	Riverside City College
Stone, Raymond	75	Madison College
Taliaferro, Robert	68	Arizona State University
Teel, James	73	San Bernardino Valley College
Thompson, Bob	65	Millsaps College
Trafford, Charles	70	University of Arizona
Trusty, Jerry	72	Los Angeles Pierce College
Ward, Hardy	69	Kilgore College
Watson, Rickey	76	Purdue University
White, Dan	69	Palomar College
Wingfield, Michael	69	Hartnell College
Wright, James	67	San Bernardino Valley College
Wroblewski, David	74	Arizona State University

For several years one of the goals of the college division has been to produce Olympic competitors. All shooting in sanctioned college division meets is conducted in accordance with the strict rules handed down by the Federation of International Target Archery. This body regulates all international competition, including the Olympic Games. At the 1972 Olympic tryouts, approximately 20 percent of the archers had shot in collegiate competition. When the 1976 tryouts were held, collegiate archers accounted for 40 percent of the Olympic hopefuls. The 1976 Women's Olympic Champion, Luann Ryan, shot four years at Riverside City College. The men's and women's alternates, Rick Bednar (Akron University) and Irene Lorensen (Phoenix College) were also from the college ranks.

One of the functions of the college division is the sanctioning of tournaments. Although this acts as a source of income, the most important aspect of this function is to keep track of the number of participants and schools taking part in organized collegiate competition. The sanctioned meets also supply information on the range of scores being shot by the collegians.

All-Time College Records

FITA–Women			
1. Marlene Silcocks	1242	Cerritos College	1976
2. Luann Ryon	1222	Riverside City	1974
3. Debbie Green	1219	Riverside City	1975
FITA–MEN			
1. Richard Bednar	1270	University of Akron	1976
2. Steve Lieberman	1255	Arizona State	1974
3. Glenn Daily	1232	East Stroudsburg	1975
NAA 900–Women			
1. Debbie Green	828	Riverside City	1975
2. Sandra Van Kilsdonk	827	Arizona State	1976
3. Janet Kemmerer	820	East Stroudsburg	1974
NAA 900–Men			
1. Richard Bednar	854	University of Akron	1976
2. Gale Cavallin	853	San Bernardino	1971
3. Peter Privateer	848	University of Florida	1975
Don Rabska	848	San Bernardino	1975
Easton 600–Women			
1. Jean Stephenson	561	Arizona State	1976
2. Sandra Van Kilsdonk	551	Arizona State	1976
Lynette Edwards	551	Glendale Comm. Col.	1976
3. Carol Jurn	548	Arizona State	1974
Easton 600–Men			
1. Rick Stonebraker	567	Pennsylvania State	1975
2. Chuck Eby	563	Ohio State	1974
3. Kevin Erlandson	562	San Bernardino	1974

Camp Archery Association Award System

Adapted from CAA AWARD SYSTEM

The Camp Archery Association program is used as an all-year program, indoors and outdoors, by the YMCA, YWCA, schools, and clubs.

Camp Archery Association diplomas and awards are given as indications of the skills of the individual archer and are won without having to compete with fellow archers. To qualify, the archer must meet the required scores given below for each stage of the classifications.

YEOMAN (30 arrows at 15 yards)

Required Score	
60 points	Junior Yeoman Pin
80 points	Junior Yeoman Arrow
100 points	Yeoman Pin

BOWMAN (30 arrows at 20 yards)

60 points	Junior Bowman Pin
80 points	Junior Bowman Arrow
100 points	Bowman Pin or Brassard
130 points-First Rank	Gold Medal
160 points-Sharpshooter	Gold Pin

ARCHER (30 arrows at 30 yards)

100 points	Archer Pin or Brassard
130 points-First Rank	Gold Medal
160 points-Sharpshooter	Gold Pin

SILVERBOW ARCHER (30 arrows at 40 yards)

100 points	Silver Bow Pin or Brassard
130 points-First Rank	Silver Pin
160 points-Sharpshooter	Gold Pin

AMERICAN ARCHER (30 arrows at 50 yards)

100 points	American Archer Pin or Brassard

This program is designed to stimulate the interest of the novice archer while presenting a challenge for the intermediate or advanced archer in camps or schools. The CAA will give national recognition to all scholastic archers, classifying them according to their skills and awarding diplomas as recognition. These diplomas are awarded, without charge, for a score of 100 points or more in each of the four classifications of Bowman, Archer, Silverbow Archer, and American Archer. For scores of 130 and 160 in those classes, seals denoting First Rank or Sharpshooter, are attached to the diploma. Thus a student or camper may qualify for and receive a full set of CAA diplomas without purchasing any of the awards.

While the scores noted in the classifications are for a 48-inch target face, the 36-inch target may be used. Qualifying scores remain as listed, and the official shooting distances are 12, 16, 24, 32, and 40 yards.

All classes must be qualified for in order. The Yeoman class is used mainly to encourage only younger archers. The 30 arrows may be shot in one or two sessions. Any consecutive five ends are counted in scoring. If a score higher than the score required in the rank being tried for is shot, the score applies only to the original qualifying classifications.

The diplomas and official award score sheets are available to instructors without charge on request. Filled in score sheets signed by the counselor or teacher are returned to the CAA office. They are kept as a permanent record of the archer's progress from year to year. Pins and felt brassards are issued on consignment before a program begins. Unused pins and felt brassards are returned for full refund at the finish of the program. Reordering is not difficult, and service is prompt should the instructor run out of diplomas or pins. The cost of the pins varies, and a current price list should be requested when beginning a program.

For further information on beginning this program of awards, write Camp Archery Association of the United States, F.D. Stern, Secretary, 4 Cambridge Court W., Old Saybrook, CT 06475.

Annotated Archery Bibliography

RUTH LOUISE LESTER

Ruth Louise Lester received her B.S. degree from the University of Louisville (Kentucky), her Master of Education degree from Temple University, Philadelphia, and her doctorate in physical education from Indiana University, Bloomington. She is currently teaching and coaching at DePauw University, Greencastle, Indiana.

American Association for Health, Physical Education, and Recreation. *Archery: A Planning Guide for Group and Individual Instruction.* Washington, DC: the Association, 1972. $3.75. Instruction for beginners and intermediates, equipment needs, analysis of muscles used in shooting, and corrections of techniques in shooting.

Annarino, A. *Archery: Individualized Instructional Program.* Englewood Cliffs, NJ: Prentice-Hall, 1973. $2.75.

Barrett, Jean A. *Archery. 2d ed. Pacific Palisades, CA: Goodyear* Publishing Co., 1973. $3.95. (Instructor's manual available.) Techniques of shooting, analysis of fundamental skills, and safety in use of equipment.

Butler, David F. *The New Archery.* Rev. ed. New York: A.S. Barnes, 1973. $5.95. Aerodynamic and engineering aspects of equipment.

Campbell, Donald W. *Archery.* Englewood Cliffs, NJ: Prentice-Hall, 1971. $4.95 cloth, $1.60 paper. Equipment, skills, safety, tournaments, novelty shoots and conditioning programs.

Garver, Dick, Sr. *Archery-Basic Techniques.* Sunland, CA: The author (8644 Foothill Blvd.), 1969, $1.95. Exercises to develop habits and prevent errors in archery.

Heath, E.G. *A History of Target Archery.* New York: A.S. Barnes, 1974. $7.95. An account of the history of archery.

Helgeland, Glenn, ed. *Archery World's Complete Guide to Bowhunting.* Englewood Cliffs, NJ: Prentice-Hall, 1975. $8.95.

Honda, Shig et al. *Archery.* Boston: Allyn & Bacon, 1975. $2.95.

Klann, Margaret L. *Target Archery.* Reading, MA: Addison-Wesley, 1970. $3.50. Common shooting errors with corrections, safety, rules and techniques.

Learn, C.R. *Bowhunter's Digest.* Mountain View, CA: World Publications, 1974. $6.95. Twenty-eight chapters covering archery and bowhunting.

McKinney, Wayne C. *Archery.* 3d ed. Dubuque, IA: Wm. C. Brown, 1975. $1.95. Designed for the beginning archer, equipment and fundamentals.

National Archery Association. *The Archer's Handbook*. 3d ed. Lancaster, PA: the Association (1951 Geraldson Dr.), 1971. $2.50. Club organizations and tournaments, selection of equipment and fundamental techniques.

National Archery Association. *Instructor's Handbook*. Lancaster, PA: the Association (1951 Geraldson Dr.), 1974. Valuable reference for every archery instructor.

National Archery Association. *Official Tournament Rules*. 3d ed. Lancaster, PA: the Association (1951 Geraldson Dr.), 1973. $2.50. Rules governing archery conduct and competition.

Pszczola, Lorraine. *Archery*. Philadelphia: Saunders, 1971. $2.25. Fundamentals of archery, error correction, purchase and care of equipment, and archery games.

Tinsley, Russell. *Bow Hunter's Guide*. Mountain View, CA: World Publications, 1975. $5.95. Selecting equipment, bowhunting skills.

Archery Audiovisual Aids

SUSAN E. HARRINGTON

For biography of Susan Harrington, see p. 27.

Prices listed are subject to change. Numbers in parentheses refer to film distributors listed.

Archery, Right On. 12 min., 16mm, sound, color. An introductory look at archery from caveman days to the 1972 Olympics. Covers target, field, and bow hunting. Rental $10. (4)

Archery Today. 22 min., 16mm, sound, color. A hunting safety film showing all aspects of archery and hunting safety, including proper equipment, how to build blinds, climbing to a tree stand, and shooting at deer. Rental $10. (4)

Elk Hunting. 16mm, sound, color. Travel to New Mexico in search of the bull elk with Bob Lee and John Culpepper. Many good nature and wild animal pictures, Rental $10. (2)

Hondo Javelina. 16mm, sound, color. Bob Lee stalking the wild javelina. Rental $10. (2)

"Hunting Films." The following are 16mm, sound, color films running an average of 23 minutes. Rental $10 per film. (4)

- *ABC-TV's American Sportsman.* Fred Bear's successful polar bear bowhunt. Part two is a mule deer hunt in New Mexico.
- *ABC-TV's American Sportsman Grizzly Hunt.* Fred Bear hunting grizzly bear.
- *Arrow for a Grizzly.* Fred Bear meets grizzly bear in the Yukon.
- *Backcountry Bowhunt.* North American big-game bowhunt.
- *Badland Bucks.* North Dakota mule deer hunt.
- *Bowfishing Fun* and *St. Vincent Island.* Stalking through Florida's tropical paradise.

Bowhunters Safari. Hunting in French Equatorial Africa.

B'wana Bowman. In pursuit of the African Congo elephant.

Fins, Feathers, and Fur. Bowfishing for stingray and alligator gar, bobcat, and pheasant.

Grubstake Bowhunt. Stalking Dall sheep in Alaska.

Kaibab Bucks. First bowhunt season in Arizona's Kaibab Forest.

Kodiak Country. Hunting the huge Alaskan Kodiak bear.

Land of the Tiger. Fred Bear in the land of the Bengal tiger with bow and arrow.

Mozambique Game Trails. Big-game bowhunting in East Africa for nyala, impala, greater kudu, waterbuck, bull elephant.

North to Adventure. Record Stone sheep hunt in Canada.

The Oldest Game. An exciting white-tail deer hunt.

Prairie Pronghorn. An antelope hunt on the Western plains.
Trophy Elk. Bowhunting the Royal elk in the Wyoming Rockies.
The Year of the Cape Buffalo. Fred Bear and Wally Johnson team up to go after the world's meanest game.

Men's Archery or *Women's Archery.* 8mm, color. Set of 3 loop films featuring Hardy Ward and Doreen Wilbur demonstrating stance, nocking, draw, aim, hold, release, and follow-through. (Specify if you wish to order *Men's Archery* or *Women's Archery* films; there are 3 of each.) Sale $24.95 each.

Olympic Archery/The Inner Contest. 13 min., 16mm, sound, color. Scenes from the 1972 Montreal Olympics. Sale and rental prices available February 1978. (1)

A Return to the Olympics. 32 min., 16mm, sound, color. Shows how fledgling and veteran archers prepared for the 1968 Olympic Games. Includes scenes from the National Intercollegiate Championships, U.S. team tryouts, and Olympic gold medal competitions. Sale $200, rental $5. (1)

Rural Route One, Grayling, Michigan. 16mm, sound, color. A new film showing how craftsmen make Bear bows and arrows. Fred Bear narrates. Rental $10. (4)

7 Steps to Gold. 16mm, sound, color. John Williams, 1972 Olympic gold medalist, demonstrates with Jim Ploen the seven basic steps to archery success. Pointers given in freestyle and instinctive methods of shooting. Rental $10. (2)

Shark Hunting. 19 min., 16mm, sound, color. Bowfishing expedition with Bob Lee in the Gulf of Mexico stalking the maneater shark. Rental $10. (2)

25th World Archery Championships. 16mm, sound, color. Shows international archers competing for world championship prizes at Valley Forge, Pa. Rental $10. (4)

The World of Archery. 30 min., 16mm, sound, color. Demonstrations of tournament shooting, hunting, field archery, and bowfishing. Also shows school competitions. Sale $150, rental $5. (1)

Film Distributors

1. Archery Manufacturers Organization, c/o SGMA, 200 Castlewood Road, N. Palm Beach, Fla 33408. Phone 305-842-4100.
2. Orange County Film Service, 2111 So. Standard, Santa Ana, Ca 92707. Phone 714-546-9010.
3. The Athletic Institute, 200 Castlewood, North Palm Beach, Fla 33408. Phone 305-842-3600.
4. Fred Bear Sports Club Film Library, 15921 West Eight Mile Road, Detroit, Mich 48235. Phone 313-273-2070.

OFFICIAL RULES FOR ARCHERY TOURNAMENTS

RULE 1. TARGET ARCHERY ROUNDS

Target competition can be based on either individual or team scores. Any one of the rounds may be used for individual or team competition. The rounds are –

1. *Men's FITA Round*	*Ladies FITA Round*
36 arrows at 90 Meters	36 arrows at 70 Meters
36 arrows at 70 Meters	36 arrows at 60 Meters
36 arrows at 50 Meters	36 arrows at 50 Meters
36 arrows at 30 Meters	36 arrows at 30 Meters

The size of target faces used at 90, 70 and 60 meters is 122 centimeters in diameter (48 inches).

The size of target faces used at 50 and 30 meters is 80 centimeters (31.5 in.)

2. *Junior Metric Round*	*Cadet Metric Round*
36 arrows at 60 Meters	36 arrows at 45 Meters
36 arrows at 50 Meters	36 arrows at 35 Meters
36 arrows at 40 Meters	36 arrows at 25 Meters
36 arrows at 30 Meters	36 arrows at 15 Meters

The size of the target faces used at 60 and 50 meters in the Jr. Metric Round is 122 centimeters (48 inches).

The size of the target faces used at 40 and 30 meters in the Jr. Metric Round is 80 centimeters (31½ inches).

The size of the target faces used at 45 and 35 meters in the Cadet Metric Round is 122 centimeters (48 inches).

The size of the target faces used at 25 and 15 meters in the Cadet Metric Round is 80 centimeters (31½ inches).

The target faces (122 and 80 cm) are divided into 5 color zones of equal width. The colors from the center out are yellow, red, blue, black and white. Each color zone is divided into 2 scoring zones of equal size. The number of points scored for each zone from the center out is 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

Arrows are scored in groups of 6. A perfect score for 144 arrows is 1440.

Conversion Table

90 meters equal 98 yards, 1 foot, 3 inches.
70 meters equal 76 yards, 1 foot, 8 inches.
60 meters equal 65 yards, 1 foot, 10 inches.
55 meters equal 60 yards, 5 inches.

Official Tournament Rules and Regulations for the International Archery Federation and the National Archery Association of the USA are available at $3.50 each from the NAA office, 1951 Geraldson Drive, Lancaster, PA 17601.

50 meters equal 54 yards, 2 feet.
45 meters equal 49 yards, 7.7 inches.
35 meters equal 38 yards, 9.9 inches.
30 meters equal 32 yards, 2 feet, 5 inches.
25 meters equal 27 yards, 2 feet, 7.4 inches.
15 meters equal 16 yards, 1 foot, 2 inches.

3. *900 Round* *Men and Women*
30 arrows at 60 meters, 30 arrows at 50 meters, 30 arrows at 40 meters. Arrows are scored in groups of 6. A perfect score for 90 arrows is 900.

The target face is 48 inches (122 centimeters), divided into 5 color zones of equal width. The colors from the center out are yellow; red, blue, black and white. Each color zone is divided into 2 scoring areas of equal size. The number of points scored for each zone from the center out is 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

4. *Junior 900 Round*
30 arrows at 50 meters, 30 arrows at 40 meters, 30 arrows at 30 meters. Arrows are scored in groups of 6. A perfect score for 90 arrows is 900.

5. *Cadet 900 Round*
30 arrows at 40 meters, 30 arrows at 30 meters, 30 arrows at 20 meters. Arrows are scored in groups of 6. A perfect score for 90 arrows is 900.

6. *James Douglas Easton Round*
20 arrows each at 60 meters, 50 meters, 40 meters. The size of the target face is 48 inches (122 cm) in diameter divided into 5 color zones of equal width. The colors from the center out are yellow, red, blue, black and white. Each color zone is divided into 2 scoring zones of equal size. The number of points scored for each zone from the center out is 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

Arrows are scored in groups of 4. A perfect score for 60 arrows is 600 points.

7. *Junior Columbia Round*[1]
24 arrows at 40 meters, 24 arrows at 30 meters, 24 arrows at 20 meters. Arrows are scored in groups of 6. A perfect score for 72 arrows is 648.

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[1] Not official rounds of NAA

45

8. *Columbia Round*[1]
24 arrows at 50 meters, 24 arrows at 40 meters, 24 arrows at 30 meters. Arrows are scored in groups of 6. A perfect score for 72 arrows is 648.

9. *Scholastic Round*[1]
24 arrows from 40 meters and 30 meters respectively.

10. *Junior Scholastic Round*[1]
24 arrows from 30 meters and 20 meters respectively.

11. *Range Round*[1]
60 arrows from a single distance – either 50 meters, 40 meters, 30 meters or 20 meters on regulation targets.

12. *Miniature Round*[1]
60 arrows from 15 meters on a 2-foot target scaled to the same proportions as the regulation target.

RULE 2. EQUIPMENT

Section 1. Targets shall be –

a. In sufficiently good condition so that arrows will not pass through them.
b. Set on standards of soft wood.
Note: Targets of baled straw may be built up from the ground and not placed on a standard.
c. Placed on a straight line parallel to the shooting line and set so that the centers of the golds are 51 inches from the ground.[2]
d. Slightly tilted back at the top.
e. Securely anchored so that they will not be blown or pushed over.
f. Numbered or lettered.
g. Covered with a face in sufficiently good condition so that there will be no question as to the value of hits.
h. Separated by at least 10 feet, center to center; preferably 15 feet.

Section 2. The outdoor range shall be –

a. Level and sodded with grass closely cut; there must be sufficient

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[2] This rule must be complied with in championship events. For events other than championship, two centers of the golds need not be within the stated tolerances.

area back of the targets for arrows that miss the targets to land safely.
b. Free from obstruction in line with the flight of the arrow.
c. Clearly marked with lines showing accurate distances from the target at which archers are to shoot. These lines must be parallel to the targets.
d. Roped off at least 10 yards back of the shooting line and at the sides to keep spectators from the shooting area.
e. Clear of obstructions on the shooting line. *Note:* Archers may use a ground quiver while they are shooting.

Section 3. The indoor range shall have a backdrop to protect the arrows that miss the target. (See also Section 2b, c, d and e of Rule 2 above.)

Section 4. Archers Equipment (See Target Archery Rules of Shooting, Article 703.)

RULE 3. OFFICIALS AND THEIR DUTIES

Section 1. Field Captain (See Target Archery Rules of Shooting, Article 704.)

Section 2. The target captain is the official presiding over the archers on one target. The captain is selected by that particular group of archers and normally is the first in the order of assignment. Duties are –

a. To see that each archer shoots in turn.
b. To settle all local questions. *Note:* Appeals concerning decisions may be made to the Field Captain, whose decision is final.
c. To draw the arrows from the target and announce their values to the scorers. (See Rule 6.)
d. To call Field Captain who shall (1) witness perfect ends and (2) make decisions on debatable questions.
e. To take an archer's place on the shooting line in the event of an unavoidable delay such as may occur when a bowstring breaks or other accident to equipment occurs. (See Rule 5.)

RULE 4. DEFINITIONS OF TERMS

Section 1. An end shall represent six arrows shot consecutively by one archer. (A perfect end is an end of six consecutive shots that hit the gold.)

Section 2. A range is a term which applies to shooting a given number of ends from any one of the given distances in a round. Range score is the score for that range (or distance).

Section 3. A round is a term which applies to shooting a given number of consecutive ends (a range) from more than one given distance.

Section 4. Gold – the highest scoring area on the target face located in the center.

Section 5. Double scoring system – a system requiring two people to record the same scores on one target; they check with each other, ensuring accurate scoring.

Section 6. Double round – shooting the same round twice.

RULE 5. TOURNAMENT REGULATIONS

Section 1. The hostess club shall –

a. Notify guest archers and teams of (1) the rounds to be shot, (2) date registrations are due and (3) the date and time of the tournament. *Note:* If the match is a telegraphic or mail meet, the hostess club must announce the date scores are due.
b. Make target assignments in the order registrations are received. (See Rule 5, Section 2.)
c. Prepare the shooting field as described in Rule 2, Sections 1, 2 and 3; provide a whistle, scorepads and pencils.
d. Engage the official.
e. Send results of the tournament to all clubs participating in mail or telegraphic meets.

Section 2. Order of shooting

a. It is recommended that no more than two people shall shoot at the same time on one target, in which case each stands on the shooting line one pace to either side of a perpendicular from the gold.
b. Where the archers on a target are shooting in turn, it is customary for each archer to shoot three arrows and then yield her place to her target mates, and then in her turn shoot the other three arrows. If in the opinion of the field officials there is good reason, they may request archers to shoot six arrows at a time.

c. Archers shall shoot in the order their names appear on the scorecard.

Section 3. An archer shall stand so that she has one foot on each side of the shooting line. She shall also stand a minimum of 18 inches from the center of the target lane or a minimum of 18 inches from the boundaries.

Section 4. Shooting for each end begins at the signal from the field captain's whistle. At the completion of each end, the whistle is the signal to go to the targets to score.

Section 5. When not shooting, archers must stay at least five yards back of the shooting line.

Section 6. A round which required shooting from more than one distance is started from the greatest distance, after which archers move toward the targets to shoot from the next distance.

Section 7. Any attempt to annoy or confuse another archer is unsportsmanlike. If after a warning from the field captain the archer persists in being annoying, she may be disqualified by the field captain.

Section 8. An arrow leaving the bow shall be deemed shot if the archer, while standing where she has been shooting, cannot reach it with her bow.

Section 9. If for any reason an archer cannot take her place on the shooting line, and she has some arrows yet to shoot for that end, the target captain shall stand in her place to aid the field captain in determining when to blow the whistle.

Section 10. Shooting shall be stopped at any time upon four or more blasts from the field captain's whistle.

Section 11. The whole round must be shot in no more than two sessions to be counted as an official score. (It is to be understood that there is to be no practice between sessions or before the second part of a round.)

Section 12. In case an arrow hits the target and hangs down across the face, thus being in danger of getting hit by another shot, the field captain shall sound four blasts on the whistle to stop all shooting and will see that the arrow is placed securely into the target where it hit.

Section 13. While an archer is on the shooting line, she shall receive no assistance or information, by word or otherwise, from anyone.

Field glasses, telescopes and other visual aids may be used between shots for spotting arrows.

Section 14. Foot markers may be used and left on the shooting line during the round provided they are embedded in the turf and do not extend more than ½ inch above the ground.

RULE 6. SCORING

Section 1. The double scoring system shall be used. A sample scoresheet is shown on page 81.

Section 2. Arrows in the official standard NAA five-colored target face shall be evaluated from the center out as follows: 10, 9, 8, 7, 6, 5, 4, 3, 2, 1 points.

Section 3. An arrow that cuts through two colors is given the higher value.

Note: An exception occurs when the target face or arrow has been touched before a decision has been made, in which case the arrow shall receive the lower value.

Section 4. Unless all arrow holes are suitably marked on each occasion when arrows are scored and drawn from the target faces, arrows rebounding or passing through the target face when witnessed by another competitor or a tournament official shall count 7 points when the scoring is 10, 9, 8, 7, 6, 5, 4, 3, 2, and 1; 4 points when the scoring is 5, 4, 3, 2, and 1.

Section 5. An arrow embedded in another arrow on the scoring face shall score the same as the arrow in which it is embedded.

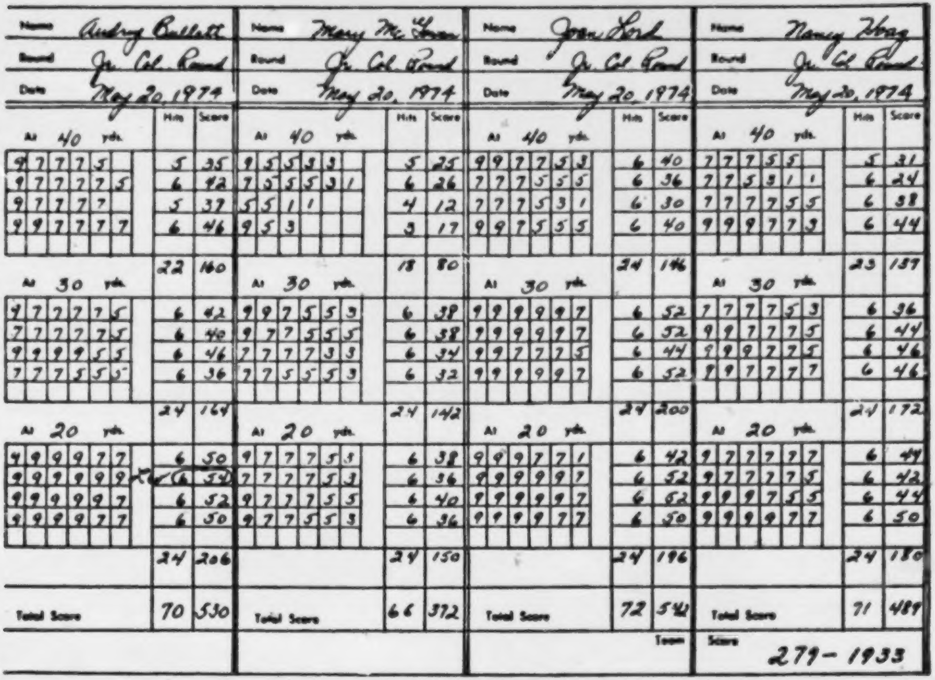
Section 6. Arrows must remain untouched until withdrawn by the target captain or her deputy in the presence of the scorers. Arrows withdrawn otherwise shall not be counted.

Section 7. Scoring and drawing shall be witnessed by all archers shooting on the target.

Section 8. In case a target falls over during an end, the archers on that target shall shoot the end over again.

RULE 7. SAFETY RULES

Section 1. Always remember that the bow and arrow is a deadly weapon and conduct yourself accordingly at all times.



Name Audrey Bullett
Round Jr. Col. Round
Date May 20, 1974

						Hits	Score
At 40 yds.							
9	7	7	7	5		5	35
9	7	7	7	7	5	6	42
9	7	7	7	7		5	37
9	9	7	7	7	7	6	46
						22	160
At 30 yds.							
9	7	7	7	7	5	6	42
7	7	7	7	7	5	6	40
9	9	9	9	5	5	6	46
7	7	7	5	5	5	6	36
						24	164
At 20 yds.							
9	9	9	9	7	7	6	50
9	9	9	9	9	9	6	54
9	9	9	9	9	7	6	52
9	9	9	9	7	7	6	50
						24	206
Total Score						70	530

Name Mary McGowan
Round Jr. Col. Round
Date May 20, 1974

						Hits	Score
At 40 yds.							
9	5	5	3	3		5	25
7	5	5	5	3	1	6	26
5	5	1	1			4	12
9	5	3				3	17
						18	80
At 30 yds.							
9	9	7	5	5	3	6	38
9	7	7	5	5	5	6	38
7	7	7	7	3	3	6	34
7	7	5	5	5	3	6	32
						24	142
At 20 yds.							
9	7	7	7	5	3	6	38
7	7	7	7	5	3	6	36
9	7	7	7	5	5	6	40
9	7	7	5	5	3	6	36
						24	150
Total Score						66	372

Name Joan Lord
Round Jr. Col. Round
Date May 20, 1974

						Hits	Score
At 40 yds.							
9	9	7	7	5	3	6	40
7	7	7	5	5	5	6	36
7	7	7	5	3	1	6	30
9	9	7	5	5	5	6	40
						24	146
At 30 yds.							
9	9	9	9	9	7	6	52
9	9	9	9	9	7	6	52
9	9	7	7	7	5	6	44
9	9	9	9	9	7	6	52
						24	200
At 20 yds.							
9	9	9	7	7	1	6	42
9	9	9	9	9	7	6	52
9	9	9	9	9	7	6	62
9	9	9	9	7	7	6	50
						24	196
Total Score						72	542

Name Nancy Hoag
Round Jr. Col. Round
Date May 20, 1974

						Hits	Score
At 40 yds.							
7	7	7	5	5		5	31
7	7	5	3	1	1	6	24
7	7	7	7	5	5	6	38
9	9	9	7	7	3	6	44
						23	157
At 30 yds.							
7	7	7	7	5	3	6	36
9	9	7	7	7	5	6	44
9	9	9	7	7	5	6	46
9	9	7	7	7	7	6	46
						24	172
At 20 yds.							
9	7	7	7	7	7	6	44
9	7	7	7	7	5	6	42
9	9	9	7	5	5	6	44
9	9	9	9	7	7	6	50
						24	180
Total Score						71	489

Team Score 279- 1933

Sample scoresheet.

Rule 7. Safety Rules

Section 2. Arrows should be nocked only on the shooting line, and only pointed in the direction of the targets when nocked.

Section 3. Never practice except under organized practice rules unless you are absolutely sure there is not even a remote chance of an accident.

Note: Archers may not shoot at varying distances from different shooting lines nor engage in unauthorized practice unless separated by the width of four target lanes.

Section 4. Be alert for unexpected children or even adults who may, through ignorance or thoughtlessness, suddenly be on the field.

Section 5. Do not hesitate to call attention to actions of other archers which you know are dangerous either to the archer or others.

Section 6. The part of the range in front of the shooting line is forbidden territory while others are on the shooting line.

Section 7. In drawing arrows from the target, be sure no individuals are behind you where they may be injured by sudden removal of an arrow. Stand at one side of the target when others are drawing.

Section 8. Inspect arrows to see that they are not cracked or damaged. Arrows that are cracked should be broken – they cannot safely be repaired.

Note: Complete, up-to-date Official NAA Rules are available from Clayton B. Shenk, executive secretary, National Archery Association, 1931 Geraldson Drive, Lancaster, PA 17601.

INTERNATIONAL ARCHERY FEDERATION

INDOOR ARCHERY
RULES OF SHOOTING

THE INDOOR FITA ROUNDS

There are two indoor FITA Rounds: –

Round I	30 arrows shot from 18 metres
Round II	30 arrows shot from 25 metres
	for both Ladies and Gentlemen.

TARGET FACES

Description

a. There are for indoor archery two Standard circular FITA Target Faces 60 cm and 40 cm diameters. Both these faces are divided by a thin line into five concentric colour zones arranged from the centre outwards as follows: –
Gold (Yellow), Red, Light Blue, Black and White. Each colour is in turn divided by a thin line into two zones of equal width thus making in all ten scoring zones of equal width measured from the centre of the Gold:

3 cm on the 60 cm target face
2 cm on the 40 cm target face

Such dividing lines, and any dividing lines which may be used between colours, shall be made entirely within the higher scoring zone in each case. Any line marking the outermost edge of the White shall be made entirely within the scoring zone. The width of the thin dividing lines as well as the outermost line shall not exceed 2 mm on both the 60 cm and the 40 cm target faces.
The centre of the target face is termed the pinhole and shall be indicated by a small cross the lines of which shall not exceed 2 mm.

b. Scoring Values and Colour Specifications:
These are according to Article 701 (b).

c. Tolerance of Measurements:
The permissible variations in dimensions of the targets face in each of the ten zones shall be measured by the diameters of each separate circle enclosing each of the 10 zones. The tolerance of each such diameter shall not exceed plus/minus 1 mm on both the 60 cm and the 40 cm target face; i.e., measured through the centres outwards: –

d. Size of Target Faces at each Round:
For the 18 metres Indoor FITA Round I the target face of 40 cm

for the 25 metres Indoor FITA Round II the target face of 60 cm shall be used.

	Diameters 60 cm Face	Tolerance plus/minus	Diameters 40 cm Face	Tolerance plus/minus
Zone 10	6 cm	1 mm	4 cm	1 mm
9	12	1	8	1
8	18	1	12	1
7	24	1	16	1
6	30	1	20	1
5	36	1	24	1
4	42	1	28	1
3	48	1	32	1
2	54	1	36	1
1	60	1	40	1

TARGET SET UP

The Centre of the Gold shall be 130 cm above the ground. If the 40 cm target faces are in two lines – one above the other, the centre of the Gold shall be 100 cm respectively 160 cm above the ground.

SHOOTING & SCORING

a. Each archer shall shoot his arrows in end of three arrows each.
b. Scoring shall take place after each end of 3 arrows.

OTHER RULES & REGULATIONS

In all other aspects the Target Archery Rules of Shooting will apply with the exception of Article 704 (h)(i.e., the two and a half minute Time Limit for shooting three arrows may not be extended at Indoor Shooting).

If space does not permit a Waiting line then Article 702 (b) may be waived.

Notes:
1. Safety precautions behind the targets call for special attention.
2. Source of light where natural or artificial and its effect on the target faces is important and should be considered.

INTERNATIONAL ARCHERY FEDERATION

TARGET ARCHERY
RULES OF SHOOTING*

Article 700. THE FITA ROUND

The FITA Round consists of 36 arrows shot from each of the following distances:
90, 70, 50 & 30 metres for Gentlemen.
70, 60, 50 & 30 metres for Ladies.
Shooting shall be in one direction only, and will commence at the longest distance and finish at the shortest distance in the order set out above.

A Round may be shot in one day or over two successive days. If a Round is shot over two days, the two longer distances shall be shot on the first day and the two shorter distances shall be shot on the second day. Two ends of three sighter arrows are permitted preceding the commencement of shooting each day. These are to be shot under the control of the Field Captain and shall not be scored.

In the event of a Programme including a FITA Round as well as some other Rounds to be wholly or partly shot during the same day, the FITA Round shall always be shot first.

Article 701. TARGET FACES (See Illustration on page 56.)

Description:

(a) There are two Standard circular F.I.T.A. Target Faces 122 cm and 80 cm diameters.

Both these faces are divided into five concentric colour zones arranged from the centre outwards as follows: – Gold (Yellow), Red, Light Blue, Black and White.

Each colour is in turn divided by a thin line into two zones of equal width measured in all ten scoring zones of equal width measured from the centre of the Gold:
6.1 cm on the 122 cm target face
4 cm on the 80 cm target face

Such dividing lines, and any dividing lines which may be used between colours, shall be made entirely within the higher scoring zone in each case.

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Article 701. Target Faces

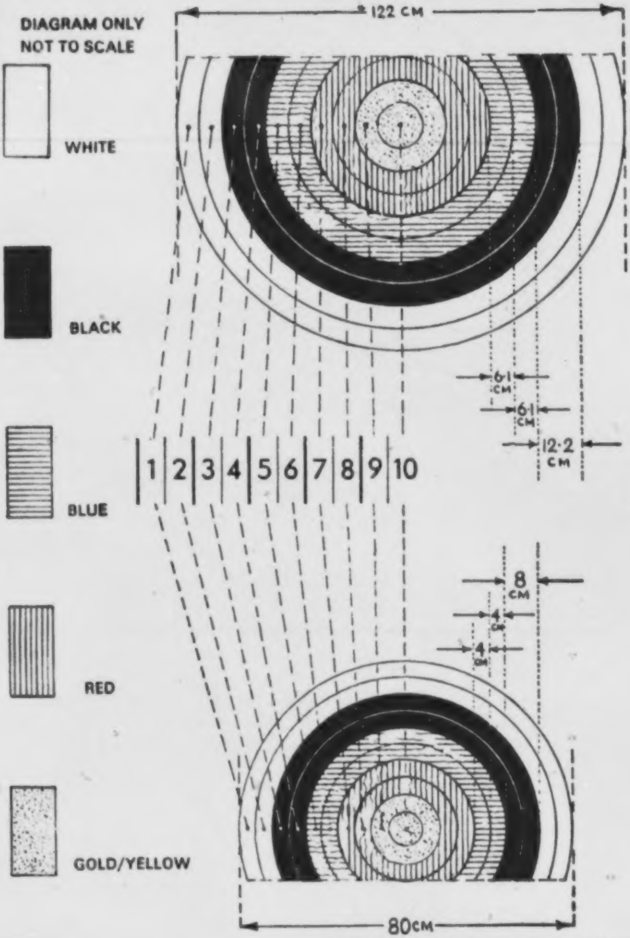

DIAGRAM ONLY
NOT TO SCALE

WHITE
BLACK
BLUE
RED
GOLD/YELLOW
122 CM
6·1 CM
6·1 CM
12·2 CM
1
2
3
4
5
6
7
8
9
10
8 CM
4 CM
4 CM
80CM

Any line marking the outermost edge of the White shall be made entirely within the scoring zone.

The width of the thin dividing lines as well as the outermost line shall not exceed 2 mm on both the 122 cm and the 80 cm target faces.

The centre of the target face is termed the "pinhole" and shall be indicated by a small "x" (cross) the lines of which shall not exceed 2 mm
(See Notes (1) and (2) after this Article).

(b) Scoring Values and Colour Specifications:

Scoring Values	Colours	Munsell Colour Scale Notations	
Zone Inner 10	GOLD/YELLOW	5 Y	8 /12
Outer 9			
Inner 8	RED	8.3 R	3.9/13.5
Outer 7			
Inner 6	LIGHT BLUE	5 B	6/8
Outer 5			
Inner 4	BLACK	N 2	
Outer 3			
Inner 2	WHITE	N9	
Outer 1			

(See Notes (1) and (2) after this Article)

(c) Tolerance of Measurements

The permissible variations in dimensions of the target face in each of the 10 zones shall be measured by the diameters of each separate circle enclosing each of the 10 zones. The tolerance of each such diameter shall not exceed plus/minus 3 mm on the 122 cm target face and plus/minus 2 mm on the 80 cm target face; i.e., measured through the centre outwards:

Article 701. Target Faces

	Diameters 122 cm Face	Tolerance plus/minus	Diameters 80 cm Face	Tolerance plus/minus
Zone 10	12.2 cm	3 mm	8 cm	2 mm
9	24.4	3	16	2
8	36.6	3	24	2
7	48.8	3	32	2
6	61.0	3	40	2
5	73.2	3	48	2
4	85.4	3	56	2
3	97.6	3	64	2
2	109.8	3	72	2
1	122	3	80	2

(See Notes (1) and (2) after this Article)

(d) Size of Target Faces at Different Distances

For distances of 90, 70 and 60 metres, the Target Face of 122 cm shall be used.

For distances of 50 and 30 metres, the Target Face of 80 cm shall be used.

The size of the buttress, whether round or square, must be not less than 124 cm in any direction to ensure that any arrow hitting the buttress and touching the outermost edge of the target face remain in the buttress.

Notes:

1. Specifications for Colour, Tolerance of Measurements and thin dividing lines in Article 701 above will become obligatory by **1st January, 1980**, but will apply in respect of the Olympic Games as from the XXth Olympiad 1972.

   Such target faces may be used as new stocks become available at any time before such date.

2. *Before* 1st January, 1980 the following old Rules may apply to target faces:
   (a) The *thin* dividing lines and any line marking the outermost edge of the white without specification of width of the thin lines.

(b) On target faces of 122 cm on a tolerance of measurement shall not exceed 3 mm in any one zone and 4 mm on the full 122 cm diameter.
On target faces of 80 cm a tolerance of measurement shall not exceed 2 mm in any one zone and 3 mm on the full 80 cm diameter.

(c) The centre of the target face need not necessarily be marked.

Article 702. RANGE LAYOUT

(a) The Range shall be squared off and each distance accurately measured from a point vertically beneath the Gold of each Target to the Shooting line.

(b) A waiting line shall be indicated at least five metres behind the shooting line.

(c) Each Buttress shall be set up at an angle of about 15 degrees.

(d) The Centre of the Gold shall be 130 cm above the ground. A tolerance of measurement shall not exceed plus/minus 5 cm. (The height of the centres of the Golds in a line of buttresses on the Field should at all times look straight).

Conversion Table—Metres:

		Yards	Feet	Inches
1 metre	=		3	3.37
5 metres	=	5	1	4.85
30 metres	=	32	2	5.10
50 metres	=	54	2	0.50
60 metres	=	65	1	10.20
70 metres	=	76	1	7.90
90 metres	=	98	1	3.30

Article 703. ARCHERS EQUIPMENT

This Article lays down the type of Equipment archers are permitted to use when shooting for F.I.T.A. purposes.
Items of Equipment not mentioned or covered in this Article are consequently not allowed to be used without prior approval of F.I.T.A. Congress. Further it will be necessary to place before Congress any Equipment or part thereof for which approval is requested.

Article 703. Archers Equipment

(a) **A Bow** of any type may be used provided it subscribes to the accepted principle and meaning of the word Bow as used in Target Archery: e.g. an instrument consisting of a handle (grip), riser and two flexible limbs each ending in a tip with a string nock.
The Bow is braced for use by a single bowstring attached directly between the two string nocks only, and in operation is held in one hand by its handle (grip) while the fingers of the other hand draw, hold back and release the string.

(b) **A Bow String** may be made up of any number of strands of the material chosen for the purpose, with a centre serving to accommodate the drawing fingers, a nocking point to which may be added serving(s) to fit the arrow nock as necessary, and to locate this point one or two nock locators may be positioned, and in each of the two ends of the Bow String a loop to be placed in the string nocks of the Bow when braced. In addition one attachment, which may not exceed a diameter of one centimetre in any direction, is permitted on the String to serve as lip or nose mark.
The serving on the String must not reach above the point of the archer's nose.
A Bow Sring must not in any way offer aid in aiming through peephole marking or any other means.

(c) **An Arrowrest**, which can be adjustable, any moveable **Pressure Button, Pressure Point** or **Arrowplate** and **Draw Check Indicator** may all be used on the Bow provided they are not electric or electronic and do not offer any additional aid in aiming.

(d) **A Bowsight, a Bowmark or a Point of Aim** on the ground for aiming are permitted, but at no time may more than one such device be used.

(i) **A Bowsight** as attached to the Bow for the purpose of aiming may allow for windage adjustment as well as elevation setting for aiming, but it is subject to the following provisions:
It shall not incorporate a prism or lens or other magnifying device, leveling or electric devices nor shall it provide for more than one sighting point.

(ii) **A Bowmark** is a single mark made on the Bow for the purpose of aiming. Such mark may be made in pencil, tape or any other suitable marking material.

A plate or tape with distance marking may be mounted on the Bow as a guide for marking, but must not in any way offer any additional aid.

(iii) **A Point of Aim** on the ground is a marker placed in the shooting lane between the shooting line and the target. Such marker may not exceed a diameter of 7.5 cm and must not protrude above the ground more than 15 cm.

(e) **Stabilisers** on the Bow are permitted provided they do not:–
  (i) serve as a string guide
  (ii) touch anything but the Bow.
  (iii) represent any obstacle to other archers as far as place on the shooting line is concerned.

The numbers mounted shall not exceed four.

Torque Flight Compensators may also be mounted.

(f) **Arrows** of any type may be used provided they subscribe to the accepted principle and meaning of the word Arrow as used in Target Archery, and that such Arrows do not cause undue damage to target faces and buttresses.

An Arrow consists of a nock, shaft and arrow head (point) with fletching and, if desired, cresting.

The Arrows of each archer shall be marked with the archer's name, initials or insignia and shall have the same colour(s) in fletching. If crested all Arrows shall carry the same pattern and colour(s).

(g) **Finger Protections** in the form of finger stalls or tips, gloves, shooting tab or tape (plaster) to draw, hold back and release the String are permitted, provided they are smooth with no device to help to hold and/or release the String.

A Separator between the fingers to prevent pinching the arrow may be used.

On the bow hand an ordinary glove, mitten or similar article may be worn.

(h) **Field Glasses, Telescopes** and other visual aids may be used between shots for spotting arrows.

Ordinary Spectacles as necessary or **Shooting Spectacles** provided they are fitted with the same lenses normally used by the archer, and **Sun Glasses**. None must be fitted with microhole lenses, glasses or similar nor marked in any way, which can assist in aiming.

(i) **Accessories** are permitted such as bracers, dress shield, bow sling, belt or ground quiver, tassel; foot markers not protruding above the ground more than one centimetre.

Article 704. RANGE CONTROL AND SAFETY

(a) A Field Captain shall be appointed to control the shooting and to ensure the observance of the 2½ minute Time Limit for shooting an end of three arrows and be responsible for safety precautions.
The Field Captain shall control the shooting with a whistle.
One blast on the whistle will be the signal for shooting to start.
Two blasts on the whistle will be the signal for archers to move forward to score and collect arrows.
A series of blasts on the whistle will be the signal for all shooting to cease.
If shooting is suspended during an end for any reason, one blast on the whistle will be the signal for shooting to recommence.

(b) At Tournaments, at least two Field officers shall be appointed. These Field officers shall work under the direction of the Field Captain, and their responsibilities will include:
  (i) Inspecting Archers' Equipment before the Tournament is due to start and at any time thereafter during the Tournament.
  (ii) Observing that the shooting is conducted in accordance with these rules.
  (iii) Resolving disputes and queries in connection with the shooting and scoring.

(c) Under the control of the Field Captain, two ends of three sighter arrows are permitted preceding the commencement of shooting each day. No other trial shots are allowed, in any direction, on the shooting field during the days of any competition.

(d) No archer may draw his bow, with or without an arrow, except when standing on the Shooting Line.
If an arrow is used, the archer shall aim towards the Targets but only after being satisfied that the field is clear both in front of and behind the Targets. If an archer, while drawing his bow with an arrow before the shooting starts or during breaks between distances, looses an arrow, intentionally or otherwise, such an arrow shall count as part of the next end to be shot. The Scorer shall make a note to this effect on the archer's

scoresheet and enter the values of all hits for that end (3 or 6 arrows as the case may be), but the highest scoring arrow will be forfeited. Such action must be initialled by the Field Captain or member of Technical Commission and the archer concerned.

(e) While shooting is in progress, only those archers whose turn it is to shoot may be on the shooting line. All other archers with their tackle shall remain behind the waiting line. After an archer has shot his arrows, he shall retire behind the waiting line.

(f) No archer may touch the tackle of another without the latter's consent.

(g) An archer who arrives after shooting has started, shall forfeit the number of arrows already shot, unless the Field Captain is satisfied that he was delayed by circumstances beyond his control, in which case he may be allowed to make up the arrows lost after the distance then being shot has been completed.

(h) The Field Captain has authority to extend the 2½ minute Time Limit in exceptional circumstances. At Tournaments the Field Captain shall consult the Field Officers beforehand. Any such special ruling introduced must be announced to the competitors before having effect. Final Result Lists to be endorsed to this effect giving reason.
When Visual Time controls are in use the 2 minutes section will be prolonged and the 30 seconds section remain unchanged.

(i) For Visual Time Control at Olympic Games, World and Regional Championships see *Articles 313 and 320 (a).*
Either of these methods by lights or plates may be used under the control of the Field Captains at any Tournament at the Organiser's discretion as may a flag or other simple device.

(j) When Time Control is in use archers may not raise the bow arm until the signal for shooting to begin is given (i.e. when the light changes to Green and/or the whistle signal is given starting the 2½ minutes Time Limit).

Article 705. SHOOTING

(a) Each archer shall shoot his arrows in ends of three arrows each.

(b) The maximum time permitted for an archer to shoot an end of three arrows shall be two and a half minutes. Any arrow shot either before the signal or after the signal indicating such Time Limit of two and a half minutes will forfeit the highest scoring arrow for that end (3 or 6 arrows as the case may be). *(See Art. 704(d)).*

However if it becomes necessary to change a string or make essential adjustment to equipment the Field Captain must be informed and extra time may be given.

(c) Excepting for persons who are permanently disabled, archers shall shoot from a standing position and without support, with one foot on each side of the shooting line.

(d) An arrow shall not be deemed to have been shot if:
  (i) the archer can touch it with his bow without moving his feet from their position in relation to the shooting line.
  (ii) the target face or buttress blow over (in spite of having been fixed and pegged down to the satisfaction of the Field Officers). The Field Officers will take whatever measure they deem necessary and compensate the adequate time for shooting the relevant number of arrows.

(e) While an archer is on the shooting line, he shall receive no assistance or information, by word or otherwise, from anyone, other than for the purpose of making essential changes in equipment.

Article 706. SCORING

(a) One Scorer shall be appointed for each target.

(b) At 90, 70, and 60 metres, scoring shall take place after every second end (6 arrows) at World Championship Tournaments, but at other Tournaments scoring may take place after each of three arrows or after every second end (six arrows).

At 50 and 30 metres, scoring shall always take place after each end of 3 arrows.

(c) Scorers shall enter the value of each arrow on Score Sheets as called out by the archer to whom the arrows belong. Other archers on that target shall check the value of each arrow called out.

Only arrows scoring Ten points shall be referred to as "Golds".

(d) Neither the arrows nor the face shall be touched until all the arrows on the target have been recorded.

(e) An arrow shall be scored according to the position of the shaft in the target face.

(f) If more than three arrows (or six as the case may be),

belonging to the same archer, should be found in the target or on the ground in the shooting lanes, only the three lowest (or six lowest, as the case may be) in value shall be scored.
Should an archer be found to repeat this, he may be disqualified.

(g) Should the shaft of an arrow touch two colours, or touch any dividing line between scoring zones, that arrow shall score the higher value of the zones affected. *(See Part X, L.2).*

(h) Unless all arrow holes are suitably marked on each occasion when arrows are scored and drawn from the target, arrows rebounding from the target face shall not be scored.

(i) An arrow hitting: –

(i) The target and rebounding, shall score according to its impact on the target, provided that all arrow holes have been marked and an unmarked hole or mark can be identified.
When a rebound occurs: –

(a) with archers shooting one at a time on each target, the archer concerned will after shooting his end of three arrows, remain on the shooting line with his bow held above the head as a signal to the Field Officers.

(b) with more than one archer shooting at a time on each target, the archer concerned will finish his end of three arrows and remain on the shooting line, while the other archer on that target will when the rebound occurs stop shooting but remain on the shooting line with the bow held above the head.

When all archers on the shooting line for that end have finished shooting their three arrows or the two and a half minutes time limit has expired, whichever is appropriate, the Field Captain will interrupt the shooting. The archer with the rebound arrow will advance to the target together with a Field Officer, who will judge the point of impact, take down the value and mark the hole and later participate in scoring of that end. The rebound arrow to be left behind the target until that end has been scored. When the Field is again clear the Field Captain will given the signal for shooting to recommence.

In case of (b) above with more than one archer shooting together, the other archer on the same target who remained on the shooting line while the rebound arrow was judged, will first complete his end of 3 arrows with the time being adjusted according to the number of arrows to be shot—no other archer is to occupy the shooting line meanwhile.

(ii) Another arrow in the nock and remaining embedded therein, shall score according to the value of the arrow struck.

(iii) Another arrow, and then hitting the target face after deflection, shall score as it lies in the target.

(iv) Another arrow, and then rebounding from the target, shall score the value of the struck arrow, provided the damaged arrow can be identified.

(v) The target face after rebounding off the ground, shall not score.

(vi) A target other than an archer's own target, shall not score.

(vii) And passing through the target shall, provided all arrow holes have been marked and provided an unmarked hole can be identified, score according to the value of the hole in the target face.

(j) The Field Captain will ensure that, after scoring, no arrows are left in the targets before any signal is given for shooting to recommence. If this inadvertently happens, the shooting shall not be interrupted.

An archer may shoot that end with other arrows, or make up the arrows lost after shooting over that distance has been completed.

In such circumstances, the Field Captain shall participate in the scoring after that end, making sure that the arrows which remained in the target, are checked back to the archer's score sheet before any arrows are withdrawn from the target.

(k) In the event of an archer leaving arrows, e.g., on the ground in the target area, he may use others provided he informs the Field Captain before shooting. The Field Captain shall exercise such checks as he deems fit in each circumstance.

(l) An archer may delegate authority to score and collect his arrows to his Team Captain or to another archer on his own target.

(m) Score sheets shall be signed by the Scorer and the Archer, denoting that the Archer agrees with the score, and thereafter he may make no claim for any alteration of the score.

If the scorer is participating in the shooting, his score sheet shall be signed by some other archer on the same target.

(n) In the event of a tie in score, the results shall be determined as follows: –

(i) **For Individuals:**

The Archer, of those tying, with the greatest number of scoring hits. If this is also a tie, then the Archer of those so tying with the greatest number of Golds (Hits scoring 10 points).

If this is also a tie, then the Archer of those so tying with the greatest number of hits scoring 9 points.

If this is also a tie, then the Archers so tying shall be declared equal.

(ii) **For Teams:**

The Team, of those tying, having the Archer making the highest individual score.

If this is also a tie, then the Team of those so tying having the Archer making the second highest individual score.

If this is also a tie, then the Teams so tying, shall be declared equal.

NATIONAL FIELD ARCHERY ASSOCIATION OFFICIAL RULES

OFFICIAL NFAA ROUNDS

A. FIELD ROUND

1. *Standard Unit*

A Standard Unit shall consist of the following 14 shots:
15, 20, 25 and 30 yards at a 12-inch face
(4 arrows at each distance)
40, 45 and 50 yards at an 18-inch face
(4 arrows at each distance)
55, 60 and 65 yards at a 24-inch face
(4 arrows at each distance)

And the following four position shots; each arrow to be shot from a different position or at a different target:
35 yards at an 18-inch target, all from the same distance, but from different positions or different targets.
30, 35, 40 and 45 yards at an 18-inch target.
50, 60, 70 and 80 yards at a 24-inch target.
20, 25, 30 and 35 feet at a 6-inch target.

2. *Targets*

a. Four face sizes shall be used:
(1) A 24-inch face with 12-inch center bull and a 4-inch spot.
(2) An 18-inch face with a 9-inch bull and a 3-inch spot.
(3) A 12-inch face with a 6-inch bull and a 2-inch spot.
(4) A 6-inch face with a 3-inch bull and a 1-inch spot.
The outside ring shall be black. The bull shall be white and the spot shall be black.

Animal targets bearing these official round faces may be used, in which case the faces need not be painted, only outlined, but the aiming center or spot must be plainly visible. The spot must be painted some color sharply contrasting with the target color. This same spot and ring target is official without animal silhouette.

3. *Shooting Positions*

The prescribed distance in subsection 1 of this By-Law is to be adhered to without variation. Each NFAA Chartered Club with an approved Field Course shall have the option of mark-

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See Constitution, By-Laws and Policy of the National Field Archery Association, 1974 ed., NFAA, Route 2, Box 514, Redlands, CA 92373. (*Note:* It is revised each year and available on April 1 for $1.00.)

ing the distances on the shooting stakes of the following NFAA Rounds: Field, Hunters, Animal, Park and Fixed Distance Handicap. In laying out the course any order may be used as the official shooting order on any four-position shot.

4. *Shooting Rules*
Each archer shall shoot 4 arrows at each of the 14-target layouts in a unit. In 10 cases this shall mean shooting the four arrows from a single stake at a single face. In the other four it may mean either shooting one arrow from each of four stakes at a single face, or it may mean shooting all four arrows from a single stake but at four separate faces.

5. *Scoring*
   a. The scoring is 5 points for a bullseye, including spot, and 3 for the outer circle.
   b. An arrow shaft cutting two rings shall be scored as being in the ring of the greater value. The outer line of the Field Archery target is outside the scoring field. For that reason the arrow shaft must cut the line so that no color of the line can be seen between the arrow shaft and scoring field before a hit may be counted. The same is true for the inner line between the two circles.

B. HUNTERS ROUND

1. *Standard Unit*
The 14 targets form a unit. Twice around the unit makes a round, or two such units laid out make a round.

2. *Targets*
The Hunter's Round targer has an all-black background with a white aiming spot in the exact center. The bullseye for all targets is one-half the diameter of the scoring area. The following chart shows the distances, target face sizes and aiming spot sizes.

70-65-61-58 Target size: 24" on 25½" Paper 3" White Spot
64-59-55-52
58-53-48-45
53-48-44-41 Target size: 18" on 25½" Paper 3" White Spot
48
44
40
36-36-36-36
32-32-32-32 Target size: 12" on 25½" Paper 3" White Spot
28-28-28-28 Target size: 12" on 13½" Paper 2" White Spot
23-20

19-17
15-14
11-11 Target size: 6" on 7½" Paper 1" White Spot

3. *Shooting Positions*
One feature of this round is that it takes a lot of stakes. Where one stake is used, a stake at least 18 inches above ground is recommended. On the two-stake shots, use stakes that extend 12 inches above ground and stakes that are not over 6 inches above ground for the four-stake shots. Such an arrangement will help eliminate a lot of confusion.

4. *Shooting Rules*
In shooting the Hunter's Round, the archer will observe the following shooting positions:
a. 1 stake – shoot 4 arrows from the same stake
b. 2 stakes – shoot 2 arrows from each stake
c. 4 stakes – shoot 1 arrow from each stake

5. *Scoring*
Scoring is the same for the Field Round: 5 points for a bullseye, including spot, and 3 for the outer circle. An arrow shaft cutting two rings must cut completely through the line to be counted in the area of next higher value.

C. ANIMAL ROUND

1. *Standard Unit*
The 14 targets form a unit. Twice around the unit makes a round, or two such units laid out differently make a round. The one basic 14-target unit may be varied to make any number of courses that would all be different. It is simple and easy to lay out and change. Once the maximum and minimum distances are known, then the target distance can be laid out anywhere within these distances and be according to NFAA rules.
This round with its animal targets and its sliding scale system of scoring is more of a measure of the hunting archer's shooting skill than the standard Field Round.

2. *Targets*
a. The targets for this round are animal targets with the scoring area divided into two parts. The high schoring area is oblong while the low scoring area is the area between the high schoring area and the "hide and hair" line or "feathers" as the case may be. The area between the "hide

and hair" line (including the line) to the outside of the carcass is considered a non-scoring area.

b. The high scoring area of Group No. 1 is 9 inches wide by 14½ inches long with rounded ends. Targets in this group are the black bear, grizzly bear, deer, moose, elk and caribou.

c. The high scoring area of Group No. 2 is 7 inches wide by 10½ inches long with rounded ends. Targets in this group are the small black bear, antelope, small deer, wolf and mountain lion.

d. The high scoring area of Group No. 3 is 4½ inches wide by 7 inches long with rounded ends. Targets in this group are the coyote, raccoon, javelina, turkey, fox, goose, wildcat and pheasant.

e. The high scoring area of Group No. 4 is 2½ inches wide by 3-5/8 inches long with rounded ends. Targets in this group are the turtle, duck, grouse, crow, skunk, woodchuck, jackrabbit and rockchuck.

f. In the above target groups, the animals mentioned are for a general description and not to be construed as confined to the particular species. Any animal or bird which is legal game and consistent in size with a particular group may be used.

3. *Shooting Positions*

a. The following chart gives distances and target groups:

			Maximum Distance (Yards)	Minimum Distance (Yards)	Spread (Yards)
1	3	3 walkup shots	60	40	20
2	3	3 walkup shots	45	30	15
3	4	4 one-position shots	35	20	15
4	4	4 one-position shots	20	10	10

b. The shooting distance shall be marked its exact distance but in the spread defined in (a.) above for National and Sectional level tournaments and may be marked at tournaments below that level.

c. Each target in Group 1 faces is a 5-yard walkup. There are three targets in the group. Select your distances between 60 and 40 yards for the first stake, move up 5 yards for the next stake and 5 more yards for the third stake.

d. Each target in Group No. 2 faces is a 3-yard walkup. There are three targets in Group No. 2. Select your distance between 45 and 30 yards for the first stake, move up 3 yards for the next stake and 3 more for the last stake.

e. Each target in Group 3 faces is one distance. There are four targets in this group. Shoot all arrows from each stake as selected between 35 and 20 yards.

f. Each target in Group No. 4 is one distance. There are four targets in Group No. 4. All arrows shall be shot from each of the four stakes from distances selected between 20 yards and 10 yards.

4. *Shooting Rules*

A maximum of three marked arrows may be shot in successive order, and the highest scoring arrow will count.

5. *Scoring*

a. 20 or 16 for the first arrow
14 or 10 for the second arrow
8 or 4 for the third arrow

b. The arrow shaft must cut through the line to score. If an arrow shaft touches the outside edge of an animal target it does not score. If it hits the target and cuts into, but not through, the "hair and hide" line, it does not score. It must cut through this line to score a shot of lower value. To score, an arrow shaft must cut through this line.

D. 15 Target "300" Field Round

An official classification game will consist of one 15-target round.

1. *Standard Unit*

A Standard Unit shall consist of the following 15 shots:
15, 20, 25 and 30 yards at a 12-inch face
(4 arrows at each distance)
35, 35, 35, 35 yards at an 18-inch face
(4 position fan, 1 arrow each position)
40, 45 yards at an 18-inch face
(4 arrows at each distance)
45, 40, 35, 30 yards at an 18-inch face
(4 position walkup, 1 arrow each position)
50 yards at an 18-inch face
(4 arrows 1 position)
55, 60, 65 yards at a 24-inch face
(4 arrows at each distance)
65, 60, 55, 50 yards at a 24-inch face
(4 position walkup, 1 arrow each position)

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30, 25, 20, 15 yards at a 12-inch face
(4 position walkup, 1 arrow each position)
35, 30, 25, 20 feet at a 6-inch face
(4 position walkup, 1 arrow each position)

Walkups and fans may be shot from different stakes at the same target or from the same stake at different targets.

2. *Targets*

Four face sizes shall be used:

a) A 24-inch face with 12-inch center bull and a 4-inch spot
b) An 18-inch face with a 9-inch center bull and a 3-inch spot
c) A 12-inch face with a 6-inch center bull and a 2-inch spot
d) A 6-inch face with a 3-inch center bull and a 1-inch spot

The outside ring shall be black. The bull shall be white and the spot shall be black. Animal targets bearing these official round faces may be used, in which case the faces need not be painted, only outlined, but the aiming center or spot must be plainly visible. The spot must be painted some color sharply contrasting with the target color. This same spot and ring target is official without animal silhouette.

3. *Shooting Positions*

The prescribed distances in subsection 1 of this By-Law are to be adhered to without variation. Each NFAA Chartered Club with an approved Field Course shall have the option of marking the distances on the shooting stakes of the following NFAA Rounds: Field, Hunters, Animal, Park and Fixed Distance Handicap. In laying out the course any order may be used as the official shooting order on any four position shot.

4. *Shooting Rules*

Each archer shall shoot 4 arrows at each of the 15-target layouts in a unit. In 10 cases this shall mean shooting the four arrows from a single stake at a single face. In the other five, it may mean either shooting one arrow from each of four arrows from a single stake but at four separate faces.

5. *Scoring*

a. The scoring is 5 points for a bullseye, including spot, and 3 for the outer circle.
b. An arrow shaft cutting two rings shall be scored as being in the ring of the value. The outer line of the Field Archery target is outside the scoring field. For that reason the arrow shaft must cut the line so that no color of the line can be seen between the arrow shaft and scoring field before a hit

may be counted. The same is true for the inner line between the two circles.

E. 15 TARGET "300" HUNTER ROUND

An official classification game will consist of one 15-target round.

1. Standard Unit

The 15 targets form a unit. Twice around the unit makes a round, or two such units laid out make a round.

2. Targets

The Hunter's Round target has an all-black background with a white aiming spot in the exact center. The bullseye for all targets is one-half the diameter of the scoring area. The following chart shows the distances, target face size, and aiming spot sizes.

64, 59, 55, 52 yards at 24-inch face 25½" paper
(4 position walkup, 1 arrow each position)
58, 53, 48, 45 yards at 24-inch face 25½" paper
(4 position walkup, 1 arrow each position)
58 yards at 24-inch face on 25½" paper
(1 position, 4 arrows)
53, 48, 44, 41 yards at 18-inch face 25½" paper
(4 position walkup, 1 arrow each position)
36, 36, 36, 36 yards at 18-inch face on 25½" paper
(4 position fan, 1 arrow each position)
48 yards at an 18-inch face on 25½" paper
(1 position, 4 arrows)
44 yards at an 18-inch face on 25½" paper
(1 position, 4 arrows)
40 yards at an 18-inch face on 25½" paper
(1 position, 4 arrows)
32, 32, 32, 32 yards at 12-inch face on 25½" paper
(4 position fan, 1 arrow each position)
32, 38, 24, 20 yards at 12-inch face on 13½" paper
(4 position walkup, 1 arrow each position)
28, 28, 28, 28 yards at 12-inch face on 13½" paper
(4 position fan, 1 arrow each position)
23, 20 yards at 12-inch face on 13½" paper
(2 position walkup, 2 arrows each position)
19, 17 yards at 12-inch face on 13½" paper
(2 position walkup, 2 arrows each position)
15, 14 yards at 12-inch face on 13½" paper
(2 position walkup, 2 arrows each position)
11, 11 yards at 6-inch face on 7½" paper
(2 position fan, 2 arrows each position)

3. Shooting Positions

One feature of this round is that it takes a lot of stakes. Where one stake is used, a stake at least 18 inches above ground is recommended. On the two-stake shots, use stakes that extend 12 inches above ground and stakes that are not over 6 inches above ground for the four-stake shots. Such an arrangement will help eliminate a lot of confusion.

4. Shooting Rules

In shooting the Hunter's Round, the archer will observe the following shooting positions:

a. 1 stake – shoot 4 arrows from the same stake.
b. 2 stakes – shoot 2 arrows from each stake.
c. 4 stakes – shoot 1 arrow from each stake.

5. Scoring

Scoring is the same as for the Field Round; 5 points for a bullseye, including spot, and 3 for the outer circle. An arrow shaft cutting two rings must cut completely through the line to be counted in the area of next higher value.

F. 15 TARGET "300" ANIMAL ROUND

No classification can be made on the Heavy Tackle Round or the regular Animal Round except under the condition specified in the Heavy Tackle Division Regulations.

1. Standard Unit

The 15 targets form a unit. Twice around the unit makes a round, or two such units laid out differently make a round. The one basic 15-target unit may be varied to make any number of courses that would all be different. It is simple and easy to lay out and change. Once the maximum and minimum distances are known, then the target distance can be laid out anywhere within these distances and be according to the NFAA rules.

This round with its animal targets and its sliding scale system of scoring is more of a measure of the hunting archer's shooting skill than the standard Field Round.

2. Targets

a. The targets for this round are animal targets with the scoring area divided into two parts. The high scoring area is oblong while the low scoring area is the area between the high scoring area and the "hide and hair" line or "feathers" as the case may be. The area between the "hide and hair" line (including the line) to the outside of the carcass is considered a non-scoring area.

b. The high scoring area of Group No. 1 is 9" wide by 14½" long with rounded ends. Targets in this group are the black bear, grizzly bear, deer, moose, elk and caribou.

c. The high scoring area of Group No. 2 is 7" wide by 10½" long with rounded ends. Targets in this group are the small black bear, antelope, small deer, wolf and mountain lion.

d. The high scoring area of Group No. 3 is 4½" wide by 7" long with rounded ends. Targets in this group are the coyote, raccoon, javelina, turkey, fox, goose, wildcat and pheasant.

e. The high scoring area of Group No. 4 is 2½" wide by 3-5/8" long with rounded ends. Targets in this group are the turtle, duck, grouse, crow, skunk, woodchuck, jackrabbit and rockchuck.

f. In the above target groups the animals mentioned are for a general description and not to be construed as confined to the particular species. Any animal or bird which is legal game and consistent in size with a particular group may be used.

3. Shooting Positions

a. The following chart gives distances and target groups:

Group	Targets	
1	3	3 walkup shots, 1 arrow each position Maximum yards 60, Minimum 40 yards
2	3	3 walkup shots, 1 arrow each position Maximum yards 45, Minimum 30 yards
3	4	1 position Maximum yards 35, Minimum 20 yards
4	5	1 position Maximum yards 20, Minimum 10 yards

b. The shooting distance shall be marked its exact distance but in the spread defined in (a.) above for National and Sectional level tournaments and may be marked at tournaments below that level.

c. Each target in Group No. 1 faces is a 5-yard walkup. There are three targets in the group. Select your distances between 60 and 40 yards for the first stake, move up 5 yards for the next stake and 5 more yards for the third stake.

d. Each target in Group No. 2 faces is a 3-yard walkup. There are three targets in Group No. 2. Select your distance between 45 and 30 yards for the first stake, move up 3 yards for the next stake and 3 more for the last stake.

e. Each target in Group No. 3 faces is one distance. There are 4 targets in this group. Shoot all arrows from each stake as selected between 35 and 20 yards.

f. Each target in Group No. 4 is one distance. There are four targets in Group No. 4. All arrows shall be shot from each of the four stakes from distances selected between 20 yards and 10 yards.

4. *Shooting Rules*

A maximum of three marked arrows may be shot in successive order, and the highest scoring arrow will count.

5. *Scoring*

a. 20 or 16 for the first arrow
14 or 10 for the second arrow
8 or 4 for the third arrow

b. The arrow shaft must cut through the line to score. If an arrow shaft touches the outside edge of an animal target, it does not score. If it hits the target and cuts into, but not through, the "hair and hide" line, it does not score. It must cut through this line to score a shot of lower value. To score, an arrow shaft must cut through this line.

G. NFAA INTERNATIONAL OUTDOOR ROUND

1. *Standard Unit*

a. The NFAA International Round is a 20-target (10 targets per unit) variable distance round designed for use in areas where the availability of land is restricted or limited. The round is ideally suited for public parks and recreational facilities. The NFAA International Round course requires a minimum of space and can be readily constructed on any level or gently rolling plot of ground. A 20-target course will adequately handle up to 80 participants at one time.
The International Round may be laid out on a roving type range or on an established "Field Round" course; however, whenever possible it is recommended that it be laid out in a progressive order, 20 yards through 65 yards.

b. Permanent type roving ranges are subject to course approval by the NFAA Director. Non-permanent park type ranges shall not be subject to approval by the NFAA Director.

2. *Targets*

a. Target faces shall conform to the specifications of the PAA Outdoor Rounds.

b. Each target position shall have one target butt.
   1) There shall be not less than 4 target faces per distance when 14-inch target faces are used.
   2) There shall be one or more target faces when 22-inch or 30-inch faces are used.
   3) In the use of the International Outdoor Round, the required number of faces used for camps and school shall be left to the discretion of the coaches or teachers.

c. Distances
   1) The distances and corresponding target sizes for the International Round are as follows:

Distances Yards	Target Size Inches
20	14
25	14
30	14
35	22
40	22
45	22
50	22
55	30
60	30
65	30

   2) All distances must be measured to the exact yardages.

3. *Shooting Positions*
   a. Each target shall have two shooting positions.
   b. The two shooting positions shall be parallel to the target face.
   c. The two shooting positions shall be the same distance from the target and shall be separated by not less than 4 feet.
   d. The distances shall be written on markers which are visible to the archer.
   e. Each distance marker shall show the number of the target and the distance to be shot.
   f. If more than one unit is needed, the shooting positions for the targets shall be numbered from 1 to 20.

4. *Shooting Rules*
   a. The shooter must stand behind the shooting line.
   b. Three arrows are shot at each distance.
   c. All other rules for shooting the Official Field Round shall apply to the International Round.
   d. The maximum distance for youth in the International Round shall be 50 yards.

5. *Scoring*
   a. The scoring on the targets shall be:
      1) 5 points for each arrow striking the center circle.
      2) 4 points for each arrow striking the inner ring.
      3) 3 points for each arrow striking the outer ring.
      4) No points for arrows striking the background.
   b. If any part of the arrow touches more than one scoring area, the arrow is counted as striking the highest scoring area it touches.

H. NFAA INDOOR ROUND

1. Standard Unit
The standard unit shall consist of 60 arrows, shot as 3 games, at a distance of 20 yards. Each game shall consist of 4 ends of 5 arrows per end.

2. *Targets*
   a. The target face shall be 16 inches in diameter and shall be of a dull blue color. The bullseye and enscribed scoring rings shall be white.
   b. The bullseye shall be 3.2 inches in diameter.
   c. There shall be one scoring ring 8.9 inches in diameter and not to exceed 1/32 inch in width.

3. *Shooting Positions*
Shooting positions will provide sufficient area to enable two archers to shoot simultaneously at one target butt.

4. *Shooting Rules*
   a. An archer shall stand so that he has one foot on either side of the shooting line.
   b. All other shooting rules shall apply as listed in Article IX, The NFAA Indoor League Program.

5. *Scoring*
   a. The scoring is 5 points for a bullseye, 4 points for the 8.9 inch diameter area and 3 points for the outer area.
   b. All arrows will be scored and recorded before touching or drawing any arrows from the target.
   c. An arrow cutting two rings shall be scored in the ring of greater value. Scoring is determined by the position of the shaft. The shaft must cut through the line and touch the area of higher value in order to be scored as the higher value.

d. Witnessed bounce-outs or arrows passing completely through the target will be reshot.
e. Hits on the wrong target will be scored as misses.
f. When an arrow is dropped while the archer is in the act of shooting, he may shoot another arrow in place of the dropped arrow if he can touch the arrow with his bow from his position on the shooting line.
g. If an archer shoots more than 5 arrows in an end, only the 5 arrows of lower value may be scored.
h. If an archer shoots less than 5 arrows in one end he may shoot his remaining arrows if the omission is discovered before the end is officially completed; otherwise they shall be scored as misses.

I. NFAA FREEMAN ROUND

1. Standard Unit

The Standard Unit shall consist of 60 arrows, shot as 3 games at distances of 10, 15 and 20 yards. Each game will include 4 ends of 5 arrows per end.

a. The first game shall be 3 ends at 10 yards and 1 end at 15 yards.
b. The second game shall be 3 ends at 15 yards and 1 end at 20 yards.
c. The third game shall be 4 ends at 20 yards.

2. Targets

Shooting rules and scoring shall be the same as listed for the NFAA Indoor Round, Section H. of this Article.

J. FLINT BOWMAN INDOOR ROUND

1. Standard Unit

Target Number	Distance	Number of Arrows	Target Size
1	25 yards	4	12"
2	20 feet	4	6"
3	30 yards	4	12"
4	15 yards	4	6"
5	20 yards	4	12"
6	10 yards	4	6"
7	30, 25, 20, 15 yards	1 arrow each	12"

a. 56 arrows shall be considered one round

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b. Top row target centers shall be spaced 48 inches from the floor. Bottom row target center shall be spaced 30 inches from the floor.

2. *Targets*

The targets are standard 6-inch and 12-inch field target faces placed in two rows on each boss. The center of the upper row shall be 48 inches from the floor. The center of the lower row shall be 30 inches from the floor and directly below the upper targets.

3. *Shooting Positions*

a. This round is to be shot on a 30-yard range with shooting lines marked parallel to the target line at distances of 20 feet, 10, 15, 20, 25 and 30 yards.

b. Starting at the 30-yard line, and proceeding toward the target line, the shooting lines are to be numbered 3, 1, 5, 4, 6 and 2.

c. There shall be a separate lane for each boss and the archer shall go from one shooting line to his next shooting line in the lane for the boss for which his two targets are placed.

d. The targets on the boss in the second lane shall be reversed from those in the first lane. Those in the third lane shall be exactly as those in the first. Those in the fourth lane shall be exactly as those in the second lane.

4. *Shooting Rules*

If an archer starts out on a high target, as in lane one, he shoots his second end of the low target in the same lane. The archer continues to shoot at the targets in this lane until he has shot at seven targets. For the second seven-target score, the archer should go to another lane in which the targets are in reverse from the one he started out on.

5. *Scoring*

Scoring shall be the same as the Field Round.

6. *20-Yard Flint Round*

a. Because of the inability of many clubs to obtain the necessary space for a 30-yard indoor round, the NFAA has provided rules for a 20-yard round as follows:

Target Number	Distance	Number of Arrows	Target Size
1	50 feet	4	8"
2	20 feet	4	6"

3	60 feet	4	8"
4	45 feet	4	6"
5	40 feet	4	8"
6	30 feet	4	6"
7	60, 50, 40, 30 feet	1 arrow each	8"

b. Rules

Rules for the 20-yard round are the same as for the Flint Indoor Round.

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Introduction

Teachers. . .Show Your Metal!

Answer:

Lack of teachers. . . .specifically,
Lack of junior high and high school teachers. . . .specifically,
Lack of junior high and high school teachers who are active in fencing.

Question:

What is one of the major problems which the sport of fencing must overcome on its way to being a nationally recognized sport?

Quickie Quiz:

1. How many colleges/universities across the nation offer fencing classes as a required (or elective) part of the physical education curriculum?
2. How many of you had a major class in fencing?
3. How many of you had more than one semester of fencing?
4. How many students in those classes felt "really qualified" to teach a course in fencing at the end of the semester?
5. How many students felt qualified in volleyball and basketball?
6. How many men were in those major fencing classes?
7. How many men on your faculty teach, or could teach, fencing?
8. If your major class was required, how many students were really not interested in teaching or coaching fencing?
9. How many women and men physical education majors were on the varsity fencing team?
10. Do you know if your school had a fencing team?

But:

Now that you are involved in the sport, have you. . . .

1. Taken lessons from anyone?
2. Gone to workshops and clinics?
3. Given workshops and clinics?
4. Competed in AFLA competition – if only to see what it was like?
5. Kept in touch with your local professional and college/university coach(es)? (They would be delighted to know you and what you are doing!)
6. Offered a fencing course through your community recreation program?

If you answered all questions yes – you get an A!

Now:

There is something else you can do that not enough teachers have been doing. You can guide your students into AFLA and the Junior Olympic Program. No, it isn't just for "hot shots." In reality, it is an age-group program and most youngsters will never fence in the Junior World Championships. But they may be good college fencers or perhaps they will be so taken with fencing that they will do it for a lifetime simply for the sheer enjoyment of the challenge! You can be the person to start them off!

The age-groups are: Under 14, Under 16, and Under 20. There are sectional championships in all groups as well as an Under 19 U.S. National Championship in all weapons. The Junior Olympic Championships, held every February, puts fencers into two age-groups – Under 16 and Under 20 in all weapons. Don't your students fit in there someplace?

Today's Assignment:

Take time to find out about AFLA fencing in your area and who has charge of the Junior program. If there isn't one, consider initiating it yourself with your own nucleus of students. No, you don't have to be the World's Greatest Coach, and no, you can't just leave the whole thing up to professionals or college/university coaches! If every teacher of fencing, at all levels, became involved, we could have thousands of youngsters around the nation participating instead of the hundreds we now have.

Something else you can do for your better students. Make them, and your school counselors, aware that many colleges and universities are now offering athletic scholarships in fencing. With the price of a college education today, a scholarship can certainly help!

Therefore:

Teachers – GIVE A LESSON!

JO REDMON
Chairperson, 1977-79

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*Current *Guide* material was prepared by the 1977-1979 Committee; material for the 1980-82 *Guide* will be prepared by the 1978-1980 Committee.

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Épée and Sabre for Women: A 1978 Update

A 1978 Update

I. Position of Amateur Fencers League of America (excerpts from "Women's Epee and Sabre," in *American Fencing* vol. 26, no. 6, July-Aug. 1975, p. 4)

Divisions will schedule women's épée and sabre events if requested by their membership.

When a section's executive committee feels that there is enough interest and enough competitors to warrant a section championship in women's épée or sabre, the section shall petition the National Board of Directors for permission to do so.

A National Championship will be held in women's sabre or épée the year following the one in which:

a. division qualifying rounds are held in at least 15 divisions;
b. the total number of participants in the qualifying events is at least 300 in that weapon. (total number in the U.S.)

For a more complete version of the AFLA's position and requirements, see the above edition of *American Fencing.* If you are interested in your own division's specific rules governing the inclusion of women's épée and sabre, contact your divisional chairperson.

II. Current Happenings

A. A new newsletter is being published (vol. 1, no. 1, Jan. 1978)

called: *American Women's Classic*
Available from: Patricia McCue-Chang, Editor
614 – 13th Street
Hood River, OR 97031

It has been mailed to women fencers around the country. Ms. McCue-Chang would like your reactions to the following questions:

How do you feel about mixed (men and women) competitions?
How do you feel about the use of the "mini épée?"
How do you feel about sectional and national competition?
What kind of support or discouragement are you getting from your coaches? teammates? divisions? etc.?
What are you doing to build support for women's sabre and épée in your state? your division? your club?
What can we all do to help each other?

B. The American Women's Classic is also the name given to the tournament held annually in the San Francisco area. It is hoped that women from all parts of the nation will enter the two-day event. Last year (1977) there were 13 entries in épée and 16 in sabre. They came from California and Oregon. More are expected to enter the 1978 tournament.

C. AFLA National Women's Sabre & Épée Committee:
Denise O'Connor, 21 A West 35th St., Bayonne, NJ 07002
Emily Johnson, 1250 Ellis St. #11, San Francisco, CA 94109
Lois Goldthwaite, Box 11010, Ft. Worth, TX 76109
Eleanor Turney, 601 Curtis St., Albany, CA 94706

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Which Side of the Fence-ing Are You On?

JO REDMON

Jo Redmon, associate professor of physical education and head fencing coach at California State University, Long Beach, has taught and coached both the men's and women's teams during her 14 year tenure. Her B.S. and M.S. degrees were earned at the University of California, Los Angeles. She has served as president of the men's and women's Western Conferences a number of times and is the permanent secretary-treasurer-historian of the Women's Western Intercollegiate Fencing Conference and the Intercollegiate Fencing Conference of Southern California. She is active in promoting fencing in southern California by giving numerous lectures, workshops, demonstrations, and by heading the California Orange Coast Division of AFLA Junior Olympic Program. She has served on several Guide *committees as well as NCAA National Fencing Championships seeding committees.*

Title IX is the law of the land and most schools are in the process of curriculum review. What better time to initiate coed fencing? For years, the boys have been fascinated watching all-girl classes, and would delight in the chance to try it themselves.

In most salles across the country, fencing has always been coed. Women want to fence with men. This is a necessary practice for our strong women competitors. If you have not taught coed classes, you will find them most enjoyable. In secondary schools as well as colleges and universities, fencing is a sport where you really are the authority and there are no problems with boys being willing to listen. Class structure need not change for a coed group but you might find the students progressing at a faster pace.

We have been teaching coed fencing at California State, Long Beach, for 15 years. Not once has a student been seriously hurt. Not only are the foil classes coed, but the sabre as well. Our fencing team is coed and men and women practice all weapons against one another. A woman on the sabre team is fencing only men, for we have no women's sabre team at this time.

There is a misconception that women are more likely to get hurt in coed classes than in an all-female class. If they have the proper equipment, that does not happen. Women, as well as men, need the proper jackets. Inner vests or metal or plastic breast protectors help the women feel more protected. Men should be required to supply their own plastic cup supporters. Everyone should have proper gloves and masks.

I have never found it necessary to arrange a class according to height or weight. Since we work from a double line structure so much of the time, students simply come in, get their equipment, find a place in line and pair up. During the course of the class, we have the "A's" move one position to the right or left (usually several times during the period) and everyone has a new partner. I have never had a class in which the women (or men) did not want to work with the opposite gender. It seems that there are as many aggressive women as men and as many passive men as women. Often, our smallest woman will be paired with the tallest man but they both have their problems. Because of the stop thrust, shorter fencers must, of necessity, be more cunning and should try to get inside the long arms. The tall ones are often "crowded" and cannot get their point in line, or they might not be as quick. No matter what structure a fencer has, each has his or her own special problems. The game of fencing must be creative and problem solving—that is part of its charm! In competition, there have been as many tall women to give me problems as short ones. Learning to deal with size is just one aspect of the game.

It has been my experience with beginning fencers that the men have, at the beginning, been hesitant to hit the women. We start by using the wall targets to get the feeling of hitting properly. Then when they begin to hit each other, we take time to talk about the protective clothing and that, in our game, no individual asks for or receives special handling. The problem is forgotten once the attention is focused on the task at hand. Students are taught to hit solidly but not to maim and that being "heavy-handed" is not a quality admired by either sex. Finesse and efficiency of movement are our aims. The instructor must be alert to hardhitting fencers and change their concept of the game so that they and their opponents can enjoy it. After all, none of us wants to be the person people shy away from. Bruises are inevitable but brutality cannot be tolerated.

Toward the end of the semester, many classes culminate in a class tournament. In some schools the students determine the format. The preference is consistently for coed competition. In institutions where classes are large, it is often expedient to structure two simultaneous tournaments. Although these may be all-male and all-female, other possibilities might include (1) a division by skill lever or (2) two coed tournaments with winners fencing in a final pool.

In teaching coed sabre, the most important point to instill is the proper way to make a cut—with the fingers, not the shoulder or elbow. Having a nice light cut is the goal. It might be suggested that extra arm protection can be made by using quilted cloth with velcro fastening. Many of our men over the years have worn sweat shirts (with the arms cut out) under their jackets, as well as elbow protectors. Hopefully, equipment makers will soon begin to make épée and sabre jackets for women which have a bit more padding, especially in the weapon arm.

Finally, fencing is seldom a required class. When students sign up, they soon know what to expect. If they are not comfortable in the situation, they drop the class. Each individual knows his/her own fears and apprehensions and tolerance to new and untried situations. My classes have always filled; they are generally evenly balanced between men and women and students come away with a new feeling about themselves. Fencing is a joyous activity, or should be, and we should make it available to as many people as we possibly can. The more students we teach, the more interest we stimulate for youth fencing and the AFLA Junior Olympic Program of age group competition. If there are meets in your area, take some of your better students to watch. Keep them interested! More and more colleges and universities are now offering grants-in-aid (athletic scholarships) in fencing. And just think of all those knowledgeable spectators who will be coming out of your classes and to our collegiate and AFLA meets!

This is an exciting time for our sport—a time for growth and new interest. Title IX is helping. A salute to Title IX!

Objectives and Teaching Sequence for a Beginning Fencing Unit

JEAN M. WILLIAMS

Jean Williams received her Ph.D. in motor learning and sport psychology from Florida State University, Tallahassee. She has coached men's and women's collegiate fencing teams for over 10 years. Her teams have placed first in Western Intercollegiate Fencing Championships and her women's team has placed fifth in the NIWFA National Championships. She currently teaches at the University of Arizona, Tucson, including a class in which physical education majors are taught to teach fencing.

A beginning or intermediate fencing teacher cannot begin to teach the hundreds of alternate moves in fencing relating to attack, defense, distance and timing. The job thus becomes one of imparting sound fundamentals while concomitantly keeping students interested in this very complex and demanding sport. Primary emphasis should be on body control, an ability to execute the basic attacks and defenses and an understanding of fencing strategy. It is particularly critical that good body control is developed at the beginning of the unit since the fencer who cannot control his/her body will find that the best hand actions and strategies are useless.

The object of the game of fencing is to hit the opponent and to avoid being hit. In order to do this, a fencing student must understand the general rules and regulations relating to tactical advantage. At the core of this understanding is the concept of "right of way." Right-of-way is, in effect, the logic of strategy. It should be taught from the very beginning. The student who possesses a sound understanding of right-of-way and fencing tempo will automatically perceive the need for economy in movement when attacking and defending. In addition, the necessary foundation will have been acquired for competent fencing officiating.

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*This article is an excerpt from a chapter written by the author for a book, *Sports Skills: A Handbook for Physical Activity Enthusiasts,* being edited by Jack Llewellan and published in 1978 by Holt, Rinehart, and Winston.

While stressing body control and strategy, the teacher should present at least the minimum number of attacks and defenses needed to make bouting interesting and the attacks unpredictable. Attacks in fencing can be simple or compound.

Simple attacks are executed with a single movement and can be direct or indirect. A *simple direct* attack is executed in the same line as the initial engagement, i.e., fencer stays on the same side of the blade and attacks straight to the target. A *simple indirect* attack is delivered in a line other than that of the engagement, i.e., fencer attacks on the other side of the opponent's blade by going under or over the blade. Direct simple attacks are easiest to learn. They should be taught first, followed by indirect simple attacks.

Compound attacks or feint attacks, are executed in two or more movements. The *first movement*, or feint, is a mock simple attack. It usually serves to provoke the opponent's parry, thus opening a new line for attack. The *second movement* is made when the opponent's parry is drawn. The attacker evades the parry by changing lines. In order to have variety in attacks, a beginning fencer must be taught some compound attacks as well as simple attacks.

Attacks can be made with absence of blades (no blade contact) or with actions against an opponent's blade as a preparation for the attack. Attacks on the blade are normally used as a surprise element, with the intent of drawing a response or of momentarily disrupting an opponent's ability to defend. Since the typical beginner has a natural tendency to rely on blade attacks, these attacks should not be taught until the student has become proficient and comfortable with attacks with absence of blades. The beat is usually the first blade attack taught since it is easy to learn and very effective.

For every offensive action in fencing there is at least one appropriate defense. The defensive actions are called parries. There are direct parries for all four lines of the target and their names denote the number of the line which they primarily defend. Direct parries are either blocking (opposition) or beating (spanking) parries. An opposition parry blocks the line of attack by coming over and continually pressing against the blade of the attacker, while a beat parry is an expulsion or sharp, spanking action.

There are a variety of parry systems. The direct parries are most frequently used, followed by circular parries. A beginner should be taught the direct parries for the high lines of 4 and 6 and for the low outside line of 8. If time permits, a circular six parry should be taught. A fencer must eventually learn to execute parries in any line and to vary the use of the systems. If an attacker can predict the parry, advantage may be taken of the defender. Good fencers learn to vary their defenses, making it difficult for an opposing fencer to plan attacks. While the development of controlled opposition parries should be the objective of a beginning fencer, the intermediate/advanced fencer should try to develop an unpredictable parry system.

Right-of-way rules dictate that the right to attack transfers to the fencer who successfully parries, but only if the riposte is immediate. (A riposte is the attack which follows a parry) Direct and indirect ripostes should be taught for each of the parries.

Additional offensive and defensive techniques may be introduced as long as sufficient practice time results in reasonable control. If beginning fencers can be taught efficient movement, sound tactics and good techniques, they will be on the way to an enjoyable, effective game.

While primary emphasis is placed on developing behaviors which will lead to good body control, efficient basic attacking and defensive techniques, and sound tactics, the instructor is also concerned with developing cognitive and affective behaviors. The student should be able to demonstrate a knowledge of the rules and strategies, the appropriate terms and techniques for the fencing skills, and the procedures for selecting and caring for equipment. Desirable affective behaviors should include an appreciation of proper fencing etiquette, safety precautions and sportsmanship. The students must also be competent officials since the ultimate goal is for the fencer to integrate all these behaviors into a fencing bout during a tournament.

No single teaching sequence has proved more effective than others in achieving these objectives. However, there are a few points on which most fencing experts would agree. The novice should have a sound foundation in footwork before any blade work is introduced. Rather than introducing a wide variety of attacks and defenses and with none learned well, a smaller number should be taught and reviewed frequently until they can be performed with speed and control. The appropriate parry should be taught after every attack. In addition an immediate riposte should be taught after each parry, and the riposte should be practiced until it becomes reflexive. Once a new skill is learned, it should be combined with previously learned skills so that later all skills can easily be used in combination in the context of a bout. The right-of-way rules and other bouting strategies should be introduced from the very beginning whenever appropriate. Warm-up exercises and/or footwork drills should precede each lesson. It is frequently desirable to use previously learned movements and positions in a combination warm-up and review drill.

Table 1 on page 96 presents a teaching sequence which observes the preceding guidelines. This is not the only possible list of skills or sequence for teaching fencing. The number of skills and the amount of time required to develop each skill will vary. The ultimate sequence and rate of progression will depend upon the age and abilities of the students, the size of the class, the length and number of lessons and the ability of the instructor. The teaching sequence in Table 1 is designed for non-fencers taking approximately 45 sessions of instruction. With beginners who learn quickly and with intermediate-advanced fencers, attacks such as high-low feints, binds, coupés, and doublés; defenses such as the parry 7, circular 4, and semi-circular parries; and footwork such as the balestra and flèche may be introduced.

Table 1

Suggested Sequence For Teaching Fencing Skills

Basic Position (Position of Attention)
On Guard (in six)
Advance
Retreat
Lunge
Grip
Lines of the Target
Salute
Direct Attack to Four
Parry Four
Parry Four Direct Riposte
Parry Four Counter Riposte
Disengage Attack
Parry Six
Parry Six Riposte
Parry Six Counter Riposte
Bouting
Feint Disengage Attack
Parry Four-Six
Retreat Parry
Advance Lunge
Parry Four Disengage Riposte
Beat Straight Attack
Beat Disengage Attack
*Judging and Directing
Low Line Straight Attack
Parry Eight
Parry Eight Riposte
Parry Eight Counter Riposte
Double (1-2) Disengage Attack
Parry Six-Four
Circular Six Parry
Circular Six Parry Riposte
Tournament

*The sequence below this point, with the exception of the tournament, may need to be deleted with slower learners or during a shorter unit. If these skills are deleted, the legal target should be limited to the high line.

In addition to teaching the preceding skills and the rules and strategies associated with them, general bouting strategies should also be covered. When bouting, the fencer must choose what to do from his/her entire repertoire of movements and must also decide when to execute the moves. In order to make these decisions effectively, the fencer must learn to analyze and test the opponent's game and reactions. Conversely, fencers must be aware of their own responses because the adversary is trying to do the same thing. The fencer should avoid any repetitious actions such as continually beating, using the same parry system, or using the same types of attacks. In addition, the opponent should be kept guessing by varying advances and retreats. While making it difficult for the adversary to gain similar knowledge, the fencer must test the opponent's responses. How fast are the moves? How large or small are the actions? What is the reaction to different moves?

The next strategy in bouting is to plan tactics which will take advantage of the opponent's weaknesses and which will avoid strengths. For instance, if an opponent:

1. responds to feints, execute compound attacks such as the feint disengage and double disengage.
2. does not react to well-executed feints, do explosive simple attacks such as straight or disengage attacks.
3. usually retreats when attacked, execute the attack with an advance lunge.
4. makes no response to beats, do a fast beat straight attack.
5. responds to a beat by beating back, do a beat disengage attack.
6. parries but rarely ripostes, re-attack by making insistances after the original attack.
7. frequently attacks the blade, anticipate the move and evade the attempt to take the blade by doing a disengage attack.
8. aggressively insists, or pressures, after the original attack, do a riposte with opposition after the parry.
9. has a weak defense for one of the lines of the target, execute attacks which will open the weak line so it is vulnerable to a hit.
10. has a strong offense, keep out of distance or make aggressive attacks which forces a defensive game.

The key to strategy is to take the initiative and dominate the opponent's game. Force the adversary to react the way you want. Play to his/her weak game. This cannot be accomplished without mobility and speed and the ability to outwit the opponent. The fencer must know and control the exact distance from the opponent. Correspondingly, attacks should be timed to hit when the opponent is advancing or preparing to attack (but before the actual attack begins.)

It should be noted that there is a difference between practice and competitive bouting. When fencers are practice bouting, as much stress should be put on technique (making the moves properly) as on making the touch. During competition, however, proper technique is secondary to scoring touches.

During initial stages of bouting, there is a great temptation for beginning fencers to attempt moves more complicated than they are capable of handling. Although the fencer may have initial success with a favorite tricky action, this frequently limits the potential for development. Both the teacher and the student need to be forewarned of this danger, and the fencer encouraged to master basic fundamentals first.

Fencing Task Cards for all Skill Levels

MARY BETH CRAMER

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Motor learning has shown us that if a skill is repeated frequently during practice sessions, when the appropriate opportunity develops in competition, the individual is more likely to recognize the opportunity and utilize the correct skill. The use of task cards is one way to allow students to repeat the drill and yet to progress at his/her own pace and to expose the individual to more combinations of the same basic attack and defense. The task card system may be used at any level of competency, with more complex combinations being added as the skill level is increased. The task cards may be color-coded for the off-hand (lefthand vs. righthand) situation and the skills should be written for an off-hand situation since they will use the outside lines of attacks more frequently and since a straight riposte will not be in the same line as the initial attack. (In the following examples, the off-hand cards will be shaded grey.)

At the beginning level, the instructor may use the task cards to introduce footwork patterns to a skill that has already been taught to the class. The instructor must move around the class, watching for mistakes and correcting errors, but the instructor is free to help students who are having difficulty while others may continue to progress to other cards.

Note: An introduction to task cards was included in the 1977-1979 *Fencing Guide.*

The following are some basic task cards for beginning fencers:

1. A. On guard with 6 closed
   B. Change engagement to 4 with advance
   A. Retreat with disengage to 6 to evade B's change and lunge
2. A. On guard with 4 closed
   B. Change engagement to 6 with advance
   A. Retreat with disengage to 4 to evade B's change and lunge
3. A. Engage in 6
   B. Change engagement to 4 with advance
   A. Retreat with disengage to 6 to evade B's change and lunge
   B. Counter parry 4 and riposte 4
4. A. On guard with 4 closed
   B. Change engagement to 6 with advance
   A. Retreat with disengage to 4 to evade B's change and lunge
   B. Counter parry 6 and riposte 6
5. A. On guard with 6 closed
   B. Advance and change the line to 4
   A. Retreat and change the line back to 6
   B. As *A* changes the line to 6 disengage to 4 to evade the change and lunge
6. A. On guard with 4 closed
   B. Advance and change the line to 6
   A. Retreat and change the line back to 4
   B. As *A* changes the line to 4, disengage to 6 to evade the change and lunge
7. A. On guard with 6 closed
   B. Disengage to 4 (close to the blade) and lunge
   A. Counter parry 6 and riposte
8. A. On guard with 4 closed
   B. Disengage to 6 (close to the blade) and lunge
   A. Counter parry 4 and riposte

Doublé

9. A. On guard with 6 closed
   B. Disengage to 4 with advance
   A. Retreat and counter parry 6
   B. Disengage from 6 to 4 to evade *A* parry and lunge

Doublé

10. A. On guard with 4 closed
    B. Disengage to 6 with advance
    A. Retreat and counter parry 4
    B. Disengage from 4 to 6 to evade A's parry and lunge

Doublé

11. A. On guard with 6 closed
    B. Disengage to 4 with advance
    A. Retreat and counter parry 6
    B. Disengage from 6 to 4 to evade A's parry and lunge
    A. Parry 4 and riposte in 4

Doublé

12. A. On guard with 4 closed
    B. Disengage to 6 with advance
    A. Retreat and counter parry 4
    B. Disengage from 4 to 6 to evade A's parry and lunge
    A. Parry 6 and riposte in 6

Double-Dis

13. A. On guard with 6 closed
    B. Disengage to 4 with first step of advance
    A. Counter parry 6 with first step of retreat
    B. Disengage from 6 to 4 to evade A's parry and finish advance
    A. Lateral parry 4 and finish retreat
    B. Disengage from 4 to 6 to evade A's parry 4 and lunge

Double-Dis

14. A. On guard with 4 closed
    B. Disengage to 6 with first step of advance
    A. Counter parry 4 with first step of retreat
    B. Disengage from 4 to 6 to evade A's parry and finish advance
    A. Lateral parry 6 and finish retreat
    B. Disengage from 6 to 4 to evade A's parry 6 and lunge
15. A. On guard with 6 closed
    B. Disengage to 4 (close to the blade) and lunge
    A. Counter parry 6 and riposte
    B. Parry 6 and riposte 6
16. A. On guard with 4 closed
    B. Disengage to 6 (close to the blade) and lunge
    A. Counter parry 4 and riposte
    B. Parry 4 and riposte 4

One-Two

17. A. On guard with 6 closed
    B. Disengage from 6 to 4 with advance
    A. Lateral parry 4 with retreat
    B. Disengage from 4 to 6 to evade A's parry 4 and lunge

One-Two
18. A. On guard with 4 closed
B. Disengage from 4 to 6 with advance
A. Lateral parry 6 with retreat
B. Disengage from 6 to 4 to evade A's parry 6 and lunge

One-Two
19. A. On guard with 6 closed
B. Disengage from 6 to 4 with advance
A. Lateral parry 4 with retreat
B. Disengage from 4 to 6 to evade A's parry 4 and lunge
A. Lateral parry 6 and riposte in 6

One-Two
20. A. On guard with 4 closed
B. Disengage from 4 to 6 with advance
A. Lateral parry 6 with retreat
B. Disengage from 6 to 4 to evade A's parry 6 and lunge
A. Lateral parry 4 and riposte in 4

One-Two-Three
21. A. On guard with 6 closed
B. Disengage from 6 to 4 with first step of advance
A. Lateral parry 4 with first step of retreat
B. Disengage from 4 to 6 to evade A's parry and finish advance
A. Lateral parry 6 and finish retreat
B. Disengage from 6 to 4 to evade A's parry and lunge

One-Two-Three
22. A. On guard with 4 closed
B. Disengage from 4 to 6 with first step of advance
A. Lateral parry 6 with first step of retreat
B. Disengage from 6 to 4 to evade A's parry and finish advance
A. Lateral parry 4 and finish retreat
B. Disengage from 4 to 6 to evade A's parry and lunge

Beat
23. A. On guard with 6 closed
B. Beat in 6 to open the line and straight thrust lunge

Beat
24. A. On guard with 4 closed
B. Beat in 4 to open the line and straight thrust lunge

Beat
25. A. On guard with 6 closed
B. Beat in 6 to open the line and straight thrust lunge

A. Absorb the beat, reconstruct the closed line in 6 and riposte

Beat

26. A. On guard with 4 closed
B. Beat in 4 to open the line and straight thrust lunge
A. Absorb the beat, reconstruct the closed line in 4 and riposte

Beat-Dis

27. A. On guard with 6 closed
B. Beat in 6 to open the line and draw a reaction with advance
A. React to beat by beating back in 6 with retreat
B. Disengage from 6 to 4 to evade A's reaction and lunge

Beat-Dis

28. A. On guard with 4 closed
B. Beat in 4 to open the line and draw a reaction with advance
A. React to beat by beating back in 4 with retreat
B. Disengage from 4 to 6 to evade A's reaction and lunge

Beat-Dis

29. A. On guard with 6 closed
B. Beat in 6 to open the line and draw a reaction with advance
A. React to beat by beating back in 6 with retreat
B. Disengage from 6 to 4 to evade A's reaction and lunge
A. Parry 4 and riposte 4

Beat-Dis

30. A. On guard with 4 closed
B. Beat in 4 to open the line and draw a reaction with advance
A. React to beat by beating back in 4 with retreat
B. Disengage from 4 to 6 to evade A's reaction and lunge

[redacted]

3. A. On guard in 6 – out of distance
   B. Straight thrust in 4 with advance to draw A's parry
   A. Retreat and parry 4
   B. Evade A's parry with a disengage to 6 and lunge
4. A. On guard in 6 – out of distance
   B. Straight thrust in 4 with advance to draw A's parry
   A. Retreat and parry 4
   B. Evade A's parry with a disengage to 6 and lunge
   A. Parry 6 riposte 4

One-Two

5. A. Engage in 6
   B. Disengage from 6 to 4 with advance to draw A's parry
   A. Retreat with parry 4
   B. Disengage from 4 to 6 to evade A's parry and lunge

One-Two

6. A. Engage in 6
   B. Disengage from 6 to 4 with advance to draw A's parry
   A. Retreat with parry 4
   B. Disengage from 4 to 6 to evade A's parry and lunge
   A. Parry 6 and riposte 4

Beat

7. A. Engage in 6
   B. Beat in 4 to open the line, straight thrust and lunge

Beat

8. A. Engage in 6
   B. Beat in 4 to open the line, straight thrust and lunge
   A. Absorb the beat, reconstruct the closed line in 6 and riposte in 4

Beat-Dis

9. A. Engage in 6
   B. Beat in 4 with end advance to draw a reaction
   A. React by retreating and beating back in 6
   B. Disengage from 6 to 4 to evade A's reaction and lunge

Beat-Dis

10. A. Engage in 4
    B. Beat in 6 and advance to draw a reaction
    A. React by retreating and beating back in 4
    B. Disengage from 4 to 6 to evade A's reaction and lunge

Beat-Dis

11. A. Engage in 6
    B. Beat in 4 with end advance to draw a reaction
    A. React by retreating and beating back in 6

B. Disengage from 6 to 4 to evade A's reaction and lunge
A. Parry 4 riposte 6

Beat-Dis
12. A. Engage in 4
B. Beat in 6 and advance to draw a reaction
A. React by retreating and beating back in 4
B. Disengage from 4 to 6 to evade A's reaction and lunge
A. Parry 6 riposte 4

The intermediate fencer and/or the junior varsity fencer should have a good grasp of the basic moves and should be ready for different combinations and preparations of attacks and defense. A few new skills may be included on these cards but only after they have been taught to the fencers through group teaching or individual lessons. The instructor should be alert to correct careless or improperly executed skills. If a poor pattern develops here and is not corrected, it will carry over into the fencing and will be difficult for the fencer to overcome. A series of task cards for intermediate and/or junior varsity fencers might look like this.

Change Beat
1. A. Engage in 6, advance and change the engagement to 4 and beat to draw B's reaction
B. Retreat and react to A's beat by parrying 4
A. Disengage from 4 to 6 and lunge

Change Beat
2. A. Engage in 4, advance and change the engagement to 6 and beat to draw B's reaction
B. Retreat and react to A's beat by parrying 6
A. Disengage from 6 to 4 and lunge

Change Beat
3. A. Engage in 6, advance and change the engagement to 4 and beat to draw B's reaction
B. Retreat and react to A's beat by parrying 4
A. Disengage from 4 to 6 and lunge
B. Parry 6 and riposte 6

Change Beat
4. A. Engage in 4, advance and change the engagement to 6 and beat to draw B's reaction
B. Retreat and react to A's beat by parrying 6
A. Disengage from 6 to 4 and lunge
B. Parry 4 and riposte 4

Change Beat-Dis

5. A. Engage in 6, advance, change the line from 6 to 4 and beat in 4 to draw B's reaction
   B. Retreat and react to A's beat by parrying 4
   A. Disengage from 4 to 6 to evade B's parry and lunge

Change Beat-Dis

6. A. Engage in 4 with advance, change the line from 4 to 6 and beat in 6 to draw B's reaction
   B. Retreat and react to A's beat by parrying 6
   A. Disengage from 6 to 4 to evade B's parry and lunge

Change Beat-Dis

7. A. Engage in 6, advance, change the line from 6 to 4 and beat in 4 to draw B's reaction
   B. Retreat and react to A's beat by parrying 4
   A. Disengage from 4 to 6 to evade B's parry and lunge
   B. Parry 6 and riposte 6

Change Beat-Dis

8. A. Engage in 4, advance, change the line from 4 to 6 and beat in 6 to draw B's reaction
   B. Retreat and react to A's beat by parrying 6
   A. Disengage from 6 to 4 to evade B's parry and lunge
   B. Parry 4 and riposte 4

Pressure-Dis

9. A. On guard with 6 closed
   B. Advance and change the engagement to 4
   A. Retreat and close 4 (with pressure)
   B. As *A* pressures (to close the line,) disengage to 6 and lunge

Pressure-Dis

10. A. On guard with 4 closed
    B. Advance and change the engagement to 6
    A. Retreat and close 6 (with pressure)
    B. As *A* pressures (to close the line) disengage to 4 and lunge

Dis-Riposte

11. A. Engage in 6
    B. Disengage from 6 to 4 and lunge
    A. Parry 4 and begin to extend arm in 4 for riposte
    B. Recover from lunge and parry 4
    A. As *B* recovers and parries 4, finish the riposte with a disengage to 6 and lunge

Dis-Riposte

12. A. Engage in 4
    B. Disengage from 4 to 6 and lunge
    A. Parry 6 and begin to extend arm in 6 for riposte
    B. Recover from lunge and parry 6
    A. As *B* recovers and parries 6, finish the riposte with a disengage to 4 and lunge

Dis-Riposte

13. A. Engage in 6
    B. Disengage from 6 to 4 and lunge
    A. Counter parry 6 and begin to extend arm in 6 for riposte
    B. Recover from lunge and parry 6
    A. As *B* recovers and parries 6, finish the riposte with a disengage to 4 and lunge

Dis-Riposte

14. A. Engage in 4
    B. Disengage from 4 to 6 and lunge
    A. Counter parry 4 and begin to extend arm in 4 for riposte
    B. Recover from lunge and parry 4
    A. As *B* recovers and parries 4, finish the riposte with a disengage to 6 and lunge

Dis-Riposte

15. A. Engage in 6
    B. Disengage from 6 to 4 and lunge
    A. Counter parry 6 and begin to extend arm in 6 for riposte
    B. Recover from lunge and parry 6
    A. As *B* recovers and parries 6, finish the riposte with a disengage to 4 and lunge
    B. Parry 4 and riposte in 4

Dis-Riposte

16. A. Engage in 4
    B. Disengage from 4 to 6 and lunge
    A. Counter parry 4 and begin to extend arm in 4 for riposte
    B. Recover from lunge and parry 4
    A. As *B* recovers and parries 4, finish the riposte with a disengage to 6 and lunge
    B. Parry 6 and riposte in 6

OFF-HAND

1-2, Dis-Riposte

1. A. Engage in 6
   B. Disengage from 6 to 4 with advance
   A. Retreat and parry 4
   B. Disengage from 4 to 6 to evade A's parry and lunge
   A. Parry 6 and begin to riposte in 4
   B. Recover and parry 4
   A. As *B* recovers, finish the riposte with a disengage to 6 and lunge

1-2, Dis-Riposte

2. A. Engage in 4
   B. Disengage from 4 to 6 with advance
   A. Retreat and parry 6
   B. Disengage from 6 to 4 to evade A's parry and lunge
   A. Parry 4 and begin to riposte in 6
   B. Recover and parry 6
   A. As *B* recovers, finish the riposte with a disengage to 4 and lunge

Change Beat-Dis

3. A. Engage in your 6
   B. Advance with change of engagement to your 6 and beat to draw A's parry
   A. Retreat and react to the beat by parrying 4
   B. Disengage from 4 to 6 to evade A's parry and lunge

Change Beat-Dis

4. A. Engage in your 6
   B. Advance with change of engagement to your 6 and beat 6 to draw A's parry
   A. Retreat and react to the beat by parrying 4
   B. Disengage from 4 to 6 to evade A's parry and lunge
   A. Parry 6 and riposte in opponent's 4

Low Line

5. A. Engage in 6
   B. Disengage from 6 to 8 and lunge
   A. Parry 8 and riposte to opponent's 7

Low Line

6. A. Engage in 4
   B. Disengage from 4 to 8 and lunge
   A. Parry 8 and riposte to opponent's 7

Low Line, Dis-Riposte

7. A. Engage in 6

B. Disengage from 6 to 8 and lunge
A. Parry 8 and begin riposte to opponent's 7
B. Recover and parry 7
A. Disengage up to evade B's parry and riposte in 6 with lunge

Low Line, Dis-Riposte
8. A. Engage in 6
B. Disengage from 6 to 8 and lunge
A. Parry 8 and begin riposte to opponent's 7
B. Recover and parry 7
A. Disengage up to evade B's parry and riposte in 6 with lunge
B. Parry 6 and riposte in opponent's 4

Low Line, Dis-Riposte
9. A. Engage in 4
B. Disengage from 4 to 8
A. Parry 8 and begin riposte to opponent's 7
B. Recover and parry 7
A. Disengage up to evade B's parry and riposte in 4 with lunge

Low Line, Dis-Riposte
10. A. Engage in 4
B. Disengage from 4 to 8
A. Parry 8 and begin riposte to opponent's 7
B. Recover and parry 7
A. Disengage to evade B's parry and riposte in 4 with lunge
B. Parry 4 and riposte in opponent's 6

Once the fencer has reached the advanced level, the use of task cards may vary even more. They may be used to teach an individual to give a fencing lesson (i.e., A is the instructor and B is the student); to put together more complex fencing actions; or to vary preparations and reactions. Also, the fencer may choose to develop his/her own task card for a particular weakness or strength. A few examples of the more advanced task cards follow.

Low Line, Dis-Riposte (8)
1. A. Engage in 6
B. Disengage from 6 to 8 and lunge
A. Parry 8 begin riposte to 8
B. Recover and parry 8
A. As *B* recovers and parries 8, finish the riposte with a disengage up to 6 and lunge

Low Line, Dis-Riposte (8)

2. A. Engage in 4
   B. Disengage from 4 to 8 and lunge
   A. Parry 8 and begin riposte in 8
   B. Recover and parry 8
   A. As *B* recovers and parries 8, finish the riposte with a disengage up to 4 and lunge

Dis-Riposte to Low Line (8)

3. A. Engage in 6
   B. Disengage from 6 to 4 and lunge
   A. Parry 4 and begin riposte to 4
   B. Recover and parry 4
   A. As *B* recovers and parries 4, finish the riposte with a disengage to 8 and lunge

Dis-Riposte to Low Line (8)

4. A. Engage in 4
   B. Disengage from 4 to 6 and lunge
   A. Parry 6 and begin riposte to 6
   B. Recover and parry 6
   A. As *B* recovers and parries 6, finish the riposte with a disengage to 8 and lunge

Dis-Riposte to Low Line (8)

5. A. Engage in 6
   B. Disengage from 6 to 4 and lunge
   A. Parry 4 and begin riposte to 4
   B. Recover and parry 4
   A. As *B* recovers and parries 4, finish the riposte with a disengage to 8 and lunge
   B. Parry 8 and riposte in 8

Dis-Riposte to Low Line (8)

6. A. Engage in 4
   B. Disengage from 4 to 6 and lunge
   A. Parry 6 and begin riposte to 6
   B. Recover and parry 6
   A. As *B* recovers and parries 6, finish the riposte with a disengage to 8 and lunge
   B. Parry 8 and riposte in 8

7. A. Engage in 6
   B. Disengage from 6 to 8 with first step of advance
   A. Parry 8 and begin retreat
   B. Disengage from 8 to 6 with second step of advance
   A. Parry 6 and finish retreat
   B. Disengage from 6 to 4 to evade A's parry and lunge

8. A. Engage in 4
B. Disengage from 4 to 7 with first step of advance
A. Parry 7 and begin retreat
B. Disengage from 7 to 4 with second step of advance
A. Parry 4 and finish retreat
B. Disengage from 4 to 6 to evade A's parry and lunge

9. A. On guard with 6 closed
B. Disengage from 6 to 7 and lunge
A. Parry 7 and riposte in 7
B. Parry 7 and disengage riposte in 4
A. Parry 4 and riposte in 4
B. Parry 4 and disengage riposte in 6
Directions: Each parry is in the on guard position and each dis-riposte is done with a lunge

10. A. On guard with 4 closed
B. Disengage from 4 to 8 and lunge
A. Parry 8 and riposte in 8
B. Parry 8 and disengage riposte in 6
A. Parry 6 and riposte in 6
B. Parry 6 and disengage riposte in 8
Directions: Each parry is in the on guard position and each dis-riposte is done with a lunge

11. A. On guard with 6 closed
B. Disengage from 6 to 4 and lunge
A. Parry 4 and disengage riposte in 8
B. Parry 8 and disengage riposte in 4
A. Parry 4 and disengage riposte in 6
Directions: Each parry is in the on guard position and each dis-riposte is done with a lunge

12. A. On guard with 6 closed
B. Disengage from 6 to 4 and lunge
A. Parry 4 and disengage riposte in 8
B. Parry 8 and disengage riposte in 6
A. Parry 6 and disengage riposte in 4
B. Parry 4 and disengage riposte in 8
Directions: Each parry is in the on guard position and each dis-riposte is done with a lunge

Coupé with Dis-Riposte

13. A. Engage in 6
B. Coupé from 6 to 4 and lunge
A. Parry 4 and begin riposte in 4
B. Recover and parry 4
A. As *B* recovers, disengage riposte to 6 and lunge

Coupé with Dis-Riposte
14. A. Engage in 4
B. Coupé from 4 to 6 and lunge
A. Parry 6 and begin riposte in 6
B. Recover and Parry 6
A. As *B* recovers, disengage riposte to 4 and lunge

Dis-Riposte
15. A. Engage in 6
B. Coupé from 6 to 4 and lunge
A. Parry 4 and begin riposte in 4
B. Recover and parry 4
A. As *B* recovers, disengage riposte to 6 and lunge
B. Parry 6 and riposte 6

Bind
16. A. On guard with 6 closed
B. Disengage from 6 to 4 and lunge
A. Parry 4 and riposte in 4 (straight arm slightly high; no lunge at first)
B. Recover with parry 4 and bind to 8 with a lunge

Bind
17. A. On guard with 4 closed
B. Disengage from 4 to 6 with lunge
A. Parry 6 and riposte in 6 (straight arm slightly high; no lunge at first)
B. Recover with parry 6 and bind to 7 with lunge

Bind
18. A. Engage in 4
B. Disengage from 4 to 6 and lunge
A. Parry 6 and bind to 7 with a lunge as *B* recovers

Bind
19. A. Engage in 6
B. Disengage from 6 to 4 and lunge
A. Parry 4 and bind to 8 with a lunge as *B* recovers

Bind
20. A. Engage in 6
B. Advance and change the line to 4
A. Retreat and stop-hit in 4
B. Parry 4 and bind to 8 with a lunge

Bind
21. A. Engage in 4
B. Advance and change the line to 6
A. Retreat and stop-hit in 6
B. Parry 6 and bind to 7 with a lunge

Bind

22. A. Engage in 6
    B. Disengage from 6 to 7 with lunge
    A. Parry 7 and lunge on riposte with a bind from 7 to 6 as *B* recovers

Bind

23. A. Engage in 4
    B. Disengage from 4 to 8 and lunge
    A. Parry 8 and lunge on riposte with a bind from 8 to 4 as *B* recovers

Bind

24. A. Engage in 4
    B. Advance with disengage from 4 to 6
    A. Retreat with parry 6
    B. Disengage to 7 to evade A's parry 6 with lunge
    A. Parry 7 and riposte in 7 with lunge as *B* recovers
    B. Parry 7 and bind to 6 with lunge as *A* recovers

Bind

25. A. Engage in 6
    B. Advance with disengage from 6 to 4
    A. Retreat with parry 4
    B. Disengage to 8 to evade A's parry 4 with lunge
    A. Parry 8 and riposte to 8 with lunge as *B* recovers
    B. Parry 8 and bind to 4 with lunge as *A* recovers

OFF-HAND

1. A. Engage in 6
   B. Disengage from opponent's 6 to 8 and lunge
   A. Parry 8 and begin riposte to opponent's 7
   B. Recover and parry 7
   A. Disengage to evade B's parry and riposte in 4 with lunge
   B. Parry 4 and begin riposte to 6
   A. Recover and parry 6
   B. Disengage to evade A's parry and riposte in 4 with lunge

2. A. Engage in 6
   B. Disengage from 6 to 7 and lunge
   A. Parry 7 and begin to riposte to opponent's 8
   B. Recover and parry 8
   A. Disengage to evade B's parry and riposte in 6 with lunge

3. A. Engage in 6
   B. Disengage from 6 to 7 and lunge
   A. Parry 7 and begin to riposte to opponent's 8
   B. Recover and parry 8
   A. Disengage to evade B's parry and riposte in 6 with lunge
   B. Parry 6 and riposte in opponent's 4

4. A. Engage in 4
   B. Disengage from 4 to 6 and lunge
   A. Parry 6 and begin to riposte in opponent's 4
   B. Recover and parry 4
   A. Disengage to evade B's parry and riposte in 7 with lunge

5. A. Engage in 6
   B. Advance and disengage from 6 to 7
   A. Retreat and parry 7
   B. Disengage from 7 to 6 to evade A's parry and lunge

6. A. Engage in 6
   B. Advance and disengage from 6 to 7
   A. Retreat and parry 7
   B. Disengage from 7 to 6 to evade A's parry and lunge
   A. Parry 6 and riposte in opponent's 4

7. A. Advance (small) and pressure in 4
   B. Small retreat
   A. Feint to 8
   B. Parry 8
   A. Disengage to 6 and lunge
   B. Parry 6 and begin to riposte to opponent's 4
   A. Recover and parry 4
   B. Disengage from opponent's 4 to 6 to evade A's parry and lunge

8. A. Advance (small) and pressure in 4
   B. Small retreat
   A. Feint 8
   B. Parry 8
   A. Disengage to 6 and lunge
   B. Parry 6 and begin to riposte to opponent's 4
   A. Recover and parry 4
   B. Disengage to 8 to evade A's parry and lunge

9. A. Pressure blade in 4 and withdraw to parry 8
   B. Do nothing

A. Feint 8
B. Parry 8
A. Deceive B's parry 8 with a disengage to 6 and lunge

10. A. On guard in "neutral position"
B. Advance and beat in opponent's 6
A. React to beat by closing 6 with retreat
B. Disengage from 6 to 4 and lunge

11. A. On guard in "neutral position"
B. Begin advance and beat in opponent's 6
A. Begin retreat and close 6
B. Finish advance with disengage to opponent's 4
A. Finish retreat and parry 4
B. Disengage from opponent's 4 to 6 and lunge

12. A. On guard in "neutral position"
B. Begin advance and beat in opponent's 6
A. Begin retreat and close 6
B. Finish advance with disengage to opponent's 4
A. Finish retreat and parry 4
B. Disengage from opponent's 4 to 6 and lunge
A. Parry 6 and riposte to opponent's 4

13. A. On guard in "neutral position"
B. Begin advance and beat in opponent's 6
A. Begin retreat and close 6
B. Finish advance with disengage to opponent's 4
A. Finish retreat and parry 4
B. Disengage from opponent's 4 to 6 and lunge
A. Parry 6 and begin to riposte to opponent's 4
B. Recover and parry 4
A. As B recovers, disengage to 6 to evade B's parry and lunge

14. A. On guard in 6
B. Begin advance and beat opponent's blade in 4
A. Begin retreat and react to beat by closing 4
B. Finish advance with disengage to opponent's 7
A. Finish retreat with counter parry 8
B. Evade A's parry with a disengage to opponent's 7 and lunge

15. A. On guard in 6
B. Begin advance and beat opponent's blade in 4
A. Begin retreat and react to beat by closing 4
B. Finish advance with disengage to opponent's 7

A. Finish retreat with counter parry 6
B. Evade A's parry with a disengage to opponent's 7 and lunge
A. Lateral parry 7 and riposte to opponent's 6

The Balestra

LESLIE F. BLEAMASTER II

Leslie Bleamaster has been head fencing coach at California State University, Fullerton, for the past six and a half years. As of January 1978, he will travel to the Arab state of Bahrain to develop the fencing and modern pentathlon sports programs in Bahrain for the United States Sports Academy. Les received his B.A. degree in physical education from California State University, Long Beach, and his M.S. from California State University, Fullerton. He was a member of the 1964 Olympic Épée Team. In 1973, he was the Santelli "Coach of the Year" as well as the épée coach for the U.S. team in the World University Games which were held in Moscow. This past summer he was in charge of the youth training program at Squaw Valley, California.

The sport of fencing requires quickness and the ability to move forward and backward with ease. Although that seems very simple, and usually looks effortless when you watch a good fencer, many hours of practice on footwork skills have been a necessary part of the training of each and every fencer.

Once a beginning fencer has mastered the advance, retreat and lunge, the balestra may be introduced. Some instructors refer to the movement as "a short spring forward with lunge." Others call it a "hop-lunge" or "jump-lunge." It can be very effective when used against an opponent who is slow in moving backward or who retreats when surprised or when you advance. When correctly timed, the balestra can be executed with a simple or compound offensive action. It involves dynamic and explosive power, yet it is important to be relaxed and free of muscle tension. Tension does not allow for quick movements.

The On-Guard Position

For a strong balestra, it is necessary to begin from an evenly balanced on-guard position. The feet are placed at right angles, one heel straight behind the other, and about two foot-lengths apart. The knees are bent and the forward hip is rotated outward so that the planes of the thighs form a right angle. The trunk is held erect with the weapon arm slightly flexed so that the hand and bell/guard are breast high. The blade and forearm form a straight line. The non-weapon arm is raised and stabilized at the shoulder joint, while the elbow and wrist are flexed and relaxed. Balance is necessary for quickness and a fencer must distribute the body weight equally on both legs. Hours of practice are needed to acquire a correct on-guard position that feels natural and allows for effortless movement.

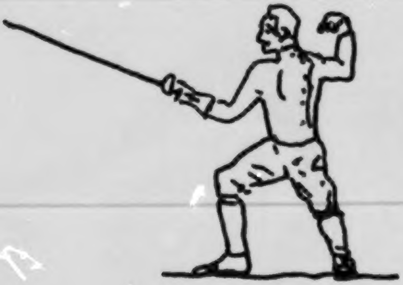

Figure 1.

The Balestra

The balestra, or hop-advance, made from the on-guard position, is used to take you within attacking distance to lunge. It is a very difficult move to master. In the case of the right-handed fencer, the weight is shifted almost entirely to the left foot which hops or pushes forward, usually a short distance, while the right foot is slightly raised. Both feet strike the floor simultaneously to allow for an immediate lunge.

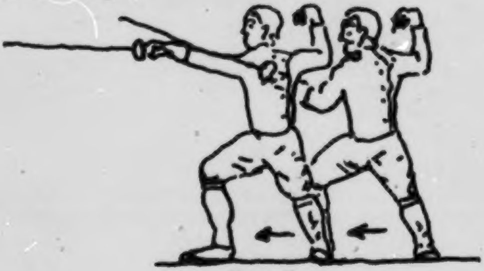

Figure 2.

The Lunge

The lunge must follow the balestra in order to reach the opponent to score the hit. From the on-guard position, the weapon arm is

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fully extended. There should be no jerk in that extension and no locking of the elbow or tightening of the shoulder. Immediately following the arm extension, the body is propelled forward by forcefully straightening the trailing leg and advancing the forward foot. The trailing arm is extended backward, palm up, and ends parallel to the back leg. The forward knee is now perpendicularly above the instep. The back foot should be absolutely flat on the floor. This is essential, for you must have a solid base for the recovery from the lunge. The body may lean forward slightly to allow for the tendency to fall forward. The fencer must still present as little target as possible.

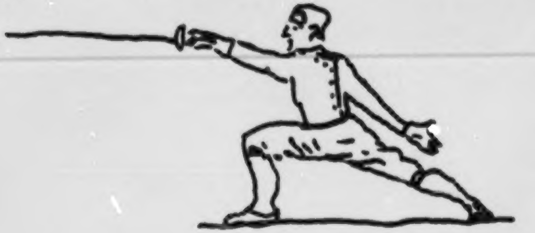

Figure 3.

Common Errors

Two of the most common faults in the execution of the balestra are (1) poor timing, and (2) incorrect judgment of distance. A fencer must be able to act when the opportunity presents itself. Quick reaction time and proper timing are necessary for success. Actions are

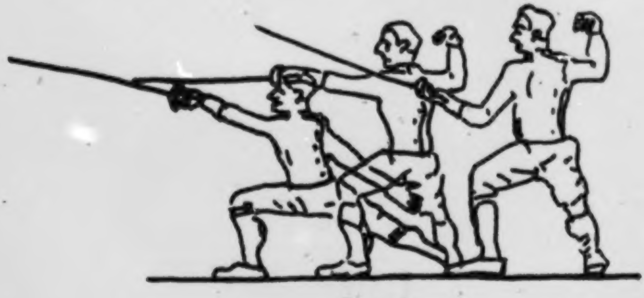

Figure 4.

executed very quickly and there isn't time to correct or change your intentions once the attack is initiated.

The judging of distance is very closely related to timing. If either one is incorrect, the fencer has less chance of hitting. When the opportunity to utilize the balestra presents itself, you must know not only when to hop but also how far.

Other factors which affect the result of the balestra are:

1. Surprise
2. Speed
3. Accuracy
4. Opponent's reaction

The first three can be practiced. The fourth comes with experience in fencing and is something of which you can never be quite certain.

With correct timing and distance, and with some working knowledge of motor skills coupled with hours of quality practice, you can develop a well-timed and balanced balestra that results in the hit.

Prevention, Detection and Correction of Errors

JEAN M. WILLIAMS

A biographical sketch of Jean Williams appears on page 93.

The beginning fencing teacher has the responsibility for imparting sound fundamentals, the challenge of developing a love of the game, and a sense of commitment to this very complex and demanding sport. If the beginning fencer does not learn body control, economy of movement when attacking and defending, and a sense of fencing tempo and bouting strategy, he/she will not derive full enjoyment from bouting. Moreover, progress in the sport will be greatly impaired. The purpose of this article is to present some general guidelines which might aid the novice teacher in preventing, detecting and correcting errors. Both the fencer and the fencing instructor, however, should note that there are no shortcuts in the learning process and there is no substitute for careful attention to detail. The positions and basic techniques of fencing are not natural and cannot be acquired without consistent effort over a relatively extended period of time.

It is far better to learn good fencing technique and strategies initially than it is to have to correct poor movement habits and strategical misconceptions later. An effective instructor needs a thorough understanding of the sport as well as the ability to demonstrate and verbally communicate correct technique. A demonstration of fencing skills needs to be executed many times, as most actions are so fast that it takes several observations before the movement pattern can be understood. Comprehension is also aided if the skill is analyzed while it is being demonstrated and if it is demonstrated slowly as well as at normal speed.

The verbal analysis of the skill should be kept brief, simple, and precise. Although critical check points should be included, overanalysis should be guarded against since this may lead to "paralysis by analysis." Any right-of-way regulations which apply to the technique should also be mentioned since they will aid the student's perception of fencing tempo and the need for economy of movement.

When new skills are being practiced, learning will be facilitated if the student has some means of comparing performance with the correct model. A mirror can be an excellent source of feedback in detecting and preventing errors. Its benefits are increased when a picture of the correct performance and a list of critical check points are posted nearby.

The fencer's partner also can be a source of information. Each fencer should know what the correct action looks like and how the movements are executed. During drills and practice bouting, the fencers should be instructed to think of themselves as helpful partners and not merely opponents.

Appropriately designed practice drills also help minimize the development of bad habits. Because of the complexity and uniqueness of most fencing actions, skills are best learned initially through repetitive practice in a restricted, prestructured environment. Once the semblance of proper technique is acquired and the actions become somewhat automatic, the skills can be combined with footwork and other techniques in a practice situation where the fencer has some choice of action and where the partner's response is variable. Practices are most beneficial for both fencers when the instructor plans drills which pair complementary actions; i.e., attacker practices straight and feint disengage attacks and the defender practices the appropriate parry and riposte.

The success of a drill in fostering maximum learning depends upon each fencer responding appropriately. For example, if one partner is trying to learn a feint attack and the other fencer does not respond appropriately, the attacker's learning may not only be hampered but incorrect learning may occur. It is essential that the teacher be aware of what both fencers are doing.

Before presenting general guidelines for diagnosing and correcting errors, it should be mentioned that poor body control is probably the primary cause for poor performance at all levels of skill. Students should drill until they can execute the advance, retreat, lunge, advance lunge etc., in a variety of combinations while still maintaining good form, speed and balance. The initial practice of footwork should take place without a foil. This will enable the fencer to concentrate on positioning without being distracted by the foil or fatigued by its weight. Fencers who cannot control their body action will find that the best hand actions and strategies are useless.

Diagnosis of errors is a matter of looking for discrepancies between the student's performance and the most mechanically proficient way to perform the skill. Style variations which violate effective mechanical principles should not be permitted. The instructor should allow those variations in technique which are attributable to differences in individual structural characteristics such as body build and flexibility.

When diagnosing performance, the instructor should observe the fencer until a general trend in performance is apparent. Additional insights may be gained if performance is observed from different angles. The instructor may wish to use check lists, incidence charts, filming or videotape as aids in detecting errors. The first step in diagnosis is observing the end result. End product deviations provide valuable cues for diagnosing errors during the movement phase. For example, an off target hit on the arm is the result of a different error than an attack which goes passé off the chest.

As mentioned earlier, the instructor needs to be aware of what the opposing fencer is doing. That which appears to be an error in one fencer may actually be an accommodation caused by the opposing fencer's inappropriate or incorrect response. For example, a fencer is trying to learn a beat attack. The instructor notes the whole arm moves during the beat rather than just the blade. The error in technique may have resulted from the opposing fencer assuming an on guard in which the blade moves farther and farther away from the initial line of engagement. It is essential, therefore, that the learner's partner is in the proper position and is responding appropriately.

As soon as all errors have been diagnosed, the next step is to decide which errors to correct first. Novice teachers often confuse their students by focusing attention on more than one error at a time. Instead, the instructor initially should correct only the one error which is contributing the most to other errors and to lack of success. This error frequently occurs earliest in the sequence of actions. It may even be an error in the position of the fencer just prior to the movement phase. For example, the error contributing most to poor point control on a riposte may be too big a parry just prior to the riposte.

The instructor should always correct the cause of an error. Looking from the feet up and the center of the body out helps point out the cause of an error. For example, assuming a central guard when one wishes to have a closed six may be caused by improper foot placement rather than by what appears to be a faulty arm position; i.e., the front toe is turned in thereby causing the leg, torso, shoulder and arm to rotate in and open the high outside. If the cause of the error is not in the feet, the instructor should continue to look up the body and from the center of the body out until the cause of the error is located.

Another major source of errors in fencing is tension. In addition to preventing smooth, fluid movements, tension causes actions to be too large. A prime example is the fencer whose parries hit the floor and whose attacks are executed from the shoulder or arm rather than from the fingers. From the first lesson, the teacher should stress that students maintain the fencing positions and execute the fencing movements with the least possible muscular effort. Once the fencer is holding a weapon, a good way to check for tension is to grasp the unsuspecting fencer's blade and gently tug. If the fencer is sufficiently relaxed, the arm will straighten rather than resist the tug. Making fencers conscious that they are tense is the first step in getting them to relax. Developing a relaxed, finger-control grip will also help to minimize body tension.

When correcting errors, the instructor should stress the "Do's" rather than the "Don'ts." Verbal feedback should be as precise and meaningful as possible. If a student's feet are too close together in the on guard, the student should not be told merely to "take a wider stance" but exactly how much wider, e.g., "six inches wider." In addition, the instructor should make the fencer aware of supplemental feedback coming from other sensory channels, such as auditory and kinesthetic feedback.

The instructor also may need to restructure the practice situation to simplify drills so that the student can achieve success. This may mean initially practicing one part of the skill rather than the whole skill. If one practice situation is not sufficient, another should be used. Conversely, drills should be more advanced for better skilled students.

If a simplified practice situation, verbal cues, and a demonstration do not accomplish the correction, the instructor could try manually to guide the fencer through the movement. Research indicates that for best results using manual guidance, the students must try to relax while performing the skill with the instructor. When possible it is preferable to guide the student by holding the foil. To illustrate, if a fencer is having difficulty making the proper parry, grasp the foil and manually guide the fencer's foil, hand and arm to the correct position.

It is hoped that the preceding guidelines will help to make the novice teacher more successful when first attempting to diagnose and correct individual student performances. One should not forget, however, that the best way to deal with errors is to teach and practice in such a way that errors are prevented from occurring.

Strength Conditioning: Program and Execution

MAXWELL R. GARRET
DANIEL P. RILEY

"Mac" Garret was head fencing coach for 28 years at the University of Illinois, Urbana, before moving to Penn State University, University Park, where he has been for the past six years. He is an associate professor in the Recreation and Parks Department, as well as head fencing coach. He received his B.S. degree from City College of New York and his M.S. from the University of Illinois. He has a Master's Certificate in fencing and was named to the Helm's Fencing Hall of Fame in 1967. In 1960, he was the U.S. Olympic squad coach and in 1970 was head coach for the U.S. team in the World University Games. In 1969-70, he was national fencing coach for the State of Israel. In 1976, he was the chairperson of the Maccabiah Games Committee and is currently serving as secretary of the USCSC Fencing Committee.

Dan Riley received his B.S. degree from Keene State College, Keene, New Hampshire and his M.S. from Indiana University in Bloomington. He joined the faculty at Penn State in the fall of 1977 as strength coach. For four years prior, he was the strength coach at the U.S. Military Academy, West Point. He is the author of Strength Training by the Experts, *published last spring.*

Fencing, as any other anaerobic/aerobic activity, demands an "adequate level" of muscular strength. We know that a stronger athlete is a better athlete. An increase in strength will also improve each of those attributes dependent upon strength–speed of movement, power, explosive power and anaerobic muscular endurance.

An overall increase in muscular strength will allow the athlete to continue an activity at a higher level of intensity and for a longer period of time. An increase in strength will assuredly delay the onset of fatigue and will allow the fencer to maintain the very refined skills needed throughout a match or tournament.

Many teams in a tournament observe a gradual decrease in performance as the competition progresses. A properly organized strength development program can provide a coach and team with an added edge which may be the key to success.

Here are some basic fundamentals that we use when organizing our strength conditioning programs.

Manipulate the Seven Training Variables

1. How many repetitions?

   The athlete must perform at least 8 repetitions but not more than 12. If 8 reps cannot be performed properly, the weight is too heavy. If more than 12 reps are performed, the weight is too light.
2. How much weight should be used?

   Use as much weight as possible (once the proper lifting techniques have been learned) so that the point of momentary muscular failure has been reached between 8 and 12 repetitions. Selecting a starting weight is a trial and error proposition.
3. How many sets of an exercise should be performed?

   Never more than two "properly performed" sets, and preferably "one properly performed" set. The body's ability to recover from exercise is limited. Perform as little exercise as possible to stimulate the greatest increase in fitness. If two sets of the same exercise are performed, they should be performed consecutively allowing only enough time to decrease the weight.
4. How much recovery time between exercise sets?

   Only as much time as is needed to move to the next exercise.
5. How many workouts per week?

   Three workouts per week alternating days. *Example:* Monday-Wednesday-Friday. During the season the athlete should train twice a week–the day after competition and 48-96 hours before the next workout.
6. What exercises should be performed?

   The exercises performed will depend upon the equipment available. The exercises performed are not the key to strength gains, it is "how you perform the exercise." Exercises should be selected to develop general overall strength. An exercise should be included to place the emphasis on each major muscle group.
7. In what order should the exercises be performed?

   The potentially larger and stronger muscles of the body should be exercised first.

   Legs
   Torso
   Arms
   Abdominals
   Neck

   When exercising the muscles of the torso and arms, the athlete should alternate pushing and pulling movements. Always exercise the muscles of the neck after a game or practice and not before.

Greatness in athletics comes only as a result of an intense motivation. It must drive the individual through many hard sessions of conditioning and training, through periods of disappointments and discouragements, through temporary misfortunes and tempting distractions.

Coaching and teaching methods are as different and individualistic as the coaches who use them. Yet all reflect in some degree the educational philosophy of the coach involved. *Conditioning* and *fundamentals* are the two coaching and teaching axioms to be emphasized.

To be in top condition for fencing we must fence and keep on fencing. However, when taking a class of novices who have never experienced an activity such as fencing, it must be conceded that they cannot get in condition for fencing without knowledge of the skills. Nevertheless, whether the person has or has not attained the skills to perform the activity, it is a wise individual who achieves top condition for the sport through a balanced and comprehensive conditioning program.

For those who have put on their sweat clothes for the first time or who have had a long layoff from past activities, a general physical conditioning program is recommended regardless of what sport they choose. Too many enter into an event without any previous warm-up, and as a result of the injuries, muscular aches and pains acquired, a great number of practice and/or work days are lost. It is the philosophy in physical education that young men and women training for varsity teams make a determined effort to reach and maintain a top physical condition regardless of their sport. If this philosophy holds for the athlete, it should definitely be observed by all—especially the non-athlete.

The individual should take these conditioning exercises *after* his or her regular fencing practice session. The ideal time for fencing training is about 3 or 4 o'clock in the afternoon. The major portion of the day's work is over and exercise helps to remove many of the waste products which have resulted from the day's work. Exercise at this time stimulates the body processes, opens the pores of the skin and sharpens the appetite.[1] The conditioning exercises performed after practice will not debilitate the fencer from the normal fencing conditioning program.

Listed below are the techniques that we advocate while performing an exercise. Any deviation in the technique listed will decrease the results that could have been obtained.

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[1] G.T. Stafford and R.O. Duncan, *Physical Conditioning* (New York: A.S. Barnes & Co., 1942).

Proper execution of each exercise must include the following five items:

1. Full range exercise–raise and lower the weight through the muscles' full range of movement.
2. Allow the muscles to raise the weight–eliminate all bouncing, throwing, jerky movements while raising the weight.
    a. Allow approximately two seconds to raise the weight.
3. Emphasize the lowering of the weight.
    a. The muscle that is used to raise the weight is the same muscle used to lower the weight.
    b. We can lower approximately 40 percent more weight than we can raise.
    c. Allow four seconds to lower the weight during conventional exercise.
    d. Allow eight seconds to lower the weight during negative only exercise.
4. Reach the point of momentary muscular failure somewhere between 8 and 12 repetitions.
    a. The point of momentary muscular failure has been reached when the athlete can no longer properly perform another repetition.
5. Supervision–athletes should be paired off so that every repetition of each exercise is supervised to guarantee proper execution.
    a. Responsibilities of the spotter include the following:
        1. Prevent injury.
        2. Record all pertinent workout data on a workout data card.
        3. Verbally encourage the lifter to exert an all out effort while utilizing the techniques mentioned above.

Your body is an organism that will sometimes function efficiently despite yourself; but, if you show respect for this organism and treat it properly, you may reach your highest potential functional level.

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Some Often Misunderstood Rules

MURIEL BOWER

Muriel Bower is an associate professor of physical education at California State University, Northridge. She has her M.A. in physical education and received her Master of Arms certificate in 1970. She has taught and coached fencing for 26 years at the University of Southern California, Los Angeles, and at her present university. From 1973 to 1977 she was Chairperson of the NCAA Fencing Rules Committee. She was a special fencing official at the 1964 Olympic Games in Tokyo and was co-manager of the fencing teams at the World University Games in Russia, 1973.

Any fencing teacher or coach who takes students on trips to meet with other fencers has probably found varying interpretations of fencing rules. This tends to be particularly true in places where there is no active, high caliber Amateur Fencing League of America (AFLA) fencing, or where the instructor does not keep in touch with AFLA tournaments. If one attempts to learn rules solely from reading them, confusion can easily result, sometimes to the embarrassment of students and coaches who lack an understanding of the intent of some of the rules.

It is imperative that fencers, teachers and coaches know the rules and be as current as possible with rules changes as they occur. Familiarity with the complete AFLA Rules Book is a must. Current rules changes are published in the AFLA publication *American Fencing* which is published bi-monthly and is sent to all AFLA members. Confusion as to the exact meaning of some rules is common enough to warrant clarification of a few often misunderstood terms.

Fencing Time

What is meant by this term? According to the 1974 edition of the AFLA *Fencing Rules Book*, fencing time is ". . .the time required to perform one simple fencing action." (Article 9,p.14) This seems a clear and concise definition, yet is often incorrectly applied or overlooked altogether in determining right-of-way, particularly in determining whether a stop hit has priority over a composite attack. How often have you seen a director award a touch in such a case to whichever point arrives first? That is, when the director does not call it a simultaneous attack and throw it out. In the case of a stop hit, first is not enough. A stop must ". . .precede the conclusion of the attack by a period of fencing time, i.e., the stop must touch before the attacker has commenced the last movement of the conclusion of the attack." (Article 326,p.43)

Fencing time is a variable period that depends on the time it takes a given fencer to make a given, simple action. How long does it take to bounce a basketball one time? That depends on the distance the ball travels and on the velocity with which it is propelled to the floor. Similarly, a simple attack may travel a relatively short distance, or farther in the case of a fencer with a long reach who lunges from maximum distance. The attack may be a strong, forceful action or a slower one. Thus, in the case of a stop into a composite attack, the question is, how long did it take that fencer to make that particular action, and did the stop arrive sufficiently before the attack to take right-of-way?

This rule also clearly states that the stop must arrive before the final action of the attack *begins*. Therefore, the fact that an attacker bends an arm during an attack does not necessarily mean that the attack is wrong in the case of a double touch. The attacker is wrong only if the stop reaches the target well ahead of the attack, specifically, before the final arm extension begins.

What Constitutes a Parry?

The rule states that the parry ". . .is the defensive action made with the weapon to prevent the attack from touching." (Article 10, p.14) In foil the term "insufficient parry" should not be used. Either there was a parry or there was not. In order to consider that a parry was made, the director should hear distinct blade contact. It is not necessary for a director to see the parried point move out of line, but the sound of the beat should be distinct. The director must know that a parried point will be deflected out of line, but the point travels faster than the eye can see. Slow motion film can show a parried blade move out of line and return to its original position even though a director cannot see the actual speed at which it is performed.

Directors, and judges in standard foil, need to be particularly aware of parries which occur during an attack. The faster and finer a parry against an attacker's blade, the more difficult it is to see. Directors most listen as well as look. You can easily penalize and discourage good fencing by ignoring fast parry ripostes.

Know that an attack ends *when it is parried*, even if there is no visible break in the attacker's action. An action which continues to arrive after a parry is a remise, even though there seems to be no interruption in the original attack, and the parry with an immediate riposte takes right-of-way over the remise.

Judges, if you are asked whether an attack arrived, the answer must be "no," if the blade was clearly met by the defender at any time during the attack. A more helpful answer could be "no, but the remise was good." Such an answer may help a director who perhaps missed the parry.

Watch for Derobements

When an attempted beat or parry fails to find the opponent's blade, right-of-way is lost. How often is the rule overlooked? Directors must watch for attempted beat attacks. Attacks-on-preparation made by derobement (by deceiving a parry) are practiced in lessons and during workouts, but too often we see a beautifully executed attack of this sort called a stop-thrust into an attack with the touch being awarded in favor of an attack which should have lost right-of-way. This is just another way in which good fencing can be discouraged.

What Constitutes Covering the Target with the Trailing Hand or Arm?

Covering the valid target has long been an offense, but particular attention has been paid to this problem in the past few years with a wide range of opinion as to what constitutes covering. Properly, if the trailing arm or hand would prevent a point from arriving on the valid target, that is covering. If the rear hand is carried fairly low this should not be a fault if it in no way would prevent a valid point from scoring. If however, the trailing arm is low and that fencer reverses body position, the valid target may then be covered and that is a fault. When a fencer reverses position so the trailing arm is toward the opponent, the arm must be lifted to make sure it is not obscuring the valid target.

Doubtless other areas of confusion exist, but these few examples represent some of the most often abused or fuzzy areas in officiating. When a fencer is afraid to try very nice actions because officials do not recognize them as correct, a good fencer tends to become frustrated and confused. Let us sharpen up our directing skills so we may encourage the best fencers in their efforts to apply subtle actions learned in lessons, and discourage sloppy fencing.

Some Helpful Hints for Directing Foil That You Won't Find in Any Rule Book *

HARRIET KING

Harriet King first began to make the record books in 1959 by placing third in the U.S. National Championships. She has been U.S. National Champion five times, and has been in the top five in the United States 15 of the last 18 years. She has fenced on four Pan-American teams, and in several World Championships. She has also been a member of three Olympic teams. Harriet took her degrees in the East and is now a practicing attorney in San Francisco. She is the current editor of American Fencing *magazine.*

The Rules Book is the foundation of your knowledge for directing foil. But experience provides the practical basis for successfully controlling and expediting a bout. Following is a distillation of some tips that may help you find a shortcut to a successful directing career.

1. Stand far enough back from the strip so that you can see the movement of both fencers' bodies. Ideally, this should be about six feet, though in a crowded room, you may never have that much space.
2. Always move up and down the strip with the fencers. Otherwise, you'll be out of position to make a decision. In electric foil, keep the machine visible between the fencers. At the end of the strip you may have an extreme angle of view to accomplish that, but it is quite necessary. It's the only way, for example, that you will be able to tell whether a direct attack arrived right away or immediately after the parry.
3. Watch the fencers' blades directly and everything else out of the corner of your eye. In electric foil, it means you see the lights of the machine peripherally while you're watching the action. Without watching the blades, you can't tell who initiated the action. Many fencers make body feints to draw a reaction so watching the body won't tell you who actually made an attack.

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4. Announce your decision firmly and do not permit the fencers to argue with you. This doesn't mean you have to yell or snarl. It does mean that you control the bout and that the fencers must respect your decision, right or wrong (in their opinion).
5. If there are two lights on, analyze the action for the fencers. (For example, the fencer on the left makes an attack, which is parried. The riposte misses and the remise of the attack is good. Then the remise of the riposte hits. Touch against the right). If you do this, you accomplish three things: you sort out the action in your own mind, you let the fencers know you saw the whole thing and give them some clues as to how you interpret the rules and you give the spectators a chance to follow the action.
6. In analyzing the action in your own mind, the first thing you ask yourself is "Who made the attack?" Then, "Is there a meeting of the blades?" If so, was it a beat or a parry? If it was a beat, was there an immediate hit? If a parry, was there an immediate riposte? If there's more to the action than that, you continue to ask yourself what happened.
7. Let the action continue just as long as there is no body contact and as long as both fencers have control of their blades. Some fencers are good in the in-fighting and stopping the bout too soon will penalize them.
8. Learn the rules. Do you know what the rules are for calling time in a bout? Or what you do about a fencer who hits another with his/her body a) without scoring a hit or b) after scoring a hit? Or about a fencer who puts his or her arm in front of good target? Or what happens when a fencer goes off the side of the strip while defending himself/herself on the meter line? Or the amount of time out allowed an injured fencer? All of these could be decisive in a bout.
9. Practice directing in your school or club. It's the only way to learn—and your clubmates will benefit just as much as you. There you will learn what you can and cannot see in a bout, where you own weaknesses and strengths are and how to control a bout. And you'll be able to do it all without pressure.
10. Don't refuse to direct at a competition when you feel you are qualified to direct. The more you officiate, the better you'll be. And directing also improves your own fencing. If you've never been able to understand why a director won't ever call a certain action in your favor, just watch

someone else execute it when you have to decide. Believe me, you learn in a hurry how to make the director see it.

11. In non-electric foil, always use four judges when possible. Keep the less experienced judges on your side of the strip so that you can observe how well they understand and follow the action (and can be in a position to overrule them if necessary).
12. In non-electric foil, always poll the judges on a particular action before you announce your decision.
13. In non-electric foil, make sure the judges stay to the rear of the fencers on whose side they're standing. Otherwise, they're out of position to see the action and to give a correct answer to you. They're also in your way.
14. Keep current on how the rules are being interpreted. Like the law, interpretations change over a period of time. Watch the top rated directors as often as you can.
15. Never be afraid to ask a top director how certain rules should be interpreted. After all, you may be directing for him or her some day and they'd like to make sure you know–just as much as you want to know.
16. Learn some elementary electrical foil trouble shooting so that if there's a problem with a quick solution, you can solve it and keep the competition moving.
17. Do enough directing to start believing in yourself. There are times when your internal feeling says an action should be called a certain way and your brain says it should be called another way. When you direct enough, you'll know when and where to believe your internal feelings as opposed to your eye and vice versa.

Troubleshooting on the Strip

DANIEL R. DECHAINE, JR.

Dan DeChaine has been the U.S. team armorer at the United States Olympics (1968), The Pan-American Games (1967, 1975) and the World Fencing Championships (1969). He has served as a product design consultant for foreign fencing equipment manufacturers and has designed and manufactured many test devises for fencing equipment. A coach and competitor himself, his knowledge has helped him stay abreast of the latest rules, interpretations and developments in fencing.

With the advent of the electric weapon has come the problem of troubleshooting and maintenance. In most cases, this task can be handled by the coach, thus insuring the most efficient use of equipment and time.

Things can go wrong in any system. Although each small part of the system may be simple, when all the parts are put together, the whole becomes complex. The best approach to troubleshooting is to isolate and work on a single part of the system at a time. The trick is knowing where to start and how to proceed.

Following is a list of the most common problems, their causes, how to locate the trouble spot and what to do about it. Keep one thing in mind and troubleshooting will be easy: Play the odds. Start with the most likely trouble spot and work toward the least likely. Assuming that the box is plugged in, and everything is attached correctly, this means that normally you can start at the tip of the weapon and work back toward the machine.

Foil

The foil utilizes a fail-safe circuitry. When it is plugged in and current is flowing, nothing much happens. When a break occurs *anywhere* in the circuit, it fires a signal to indicate the interruption in the circuit. To accomplish this, a *normally closed* switch is used in the tip of the foil.

In the body cord are three wires, connected to three plugs, called A, B and C (Figure 1). C is always the ground, in that it is connected directly to the blade. The A is connected via a clip to the electric jacket (the lame). The B is connected to the wire in the groove in the blade. This wire is insulated from the blade at every point *except one:* inside the point of the foil. The wire terminates in an insulated cup inside the *barrel* which is screwed firmly onto the blade. The insulated tip (the movable portion of the point) is in contact with

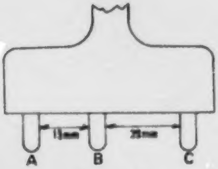

Figure 1.

the barrel and fixed in position *only* by two small screws. Inside the point is the heart of the switch, the spring. This spring is, at its base, in constant contact with the end of the wire, and at its other end, in constant contact with the tip. The tip, remember, is in contact with the barrel *by means of the two screws only.* When the tip is depressed it breaks contact with these two screws, thus *interrupting the circuit* (Figure 2).

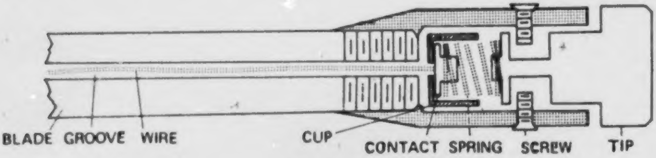

Figure 2.

The key phrase here is "interrupting the circuit." The intended method of accomplishing this interruption is, of course, depressing the tip. There are, however, many other things that may interrupt the circuit and these are the problems which will be dealt with. Normally, a weak electrical current leaves the signalling apparatus, travels along a wire in a cable to the reel, through contacts in the reel and along a cable to the body cord plug. It then travels up one wire of the body cord to a plug in the foil, from there up a wire to the tip, through the tip to the barrel and down the blade to the bracket of the socket. From there it travels along a different wire in the body cord to a socket and plug, back through a wire in a cable and back to the socket in the signalling apparatus. A single break or interruption anywhere along that path will cause the fail-safe circuit to fire as surely as will depressing the tip. With these facts clearly in mind, the following problems may be tackled.

WHITE LIGHT ON CONSTANTLY
(break somewhere in the B or C line):

1. Check the foil tip. If loose, the wire may have been cut by the loose tip. If not,

2. Spin the point in the tip a few times. Sometimes a little dirt gets into the tip, breaking the connection on one end of the point spring. If this doesn't work,
3. Check the entire length of the wire from the tip to the socket. Any breaks? Is there a good solid contact at the socket?
4. Replace the foil anyway, just to make sure that you haven't missed something. If this cures the problem, take more time later to locate the break in the circuit in the foil. If the problem persists,
5. Go to the plug behind the fencer. Carefully pull the plug *halfway* out of the socket, and using a coin, short (connect) the B and C prongs. If this cures the problem, it indicates a faulty body cord in which one of the two wires leading to the foil plug is open. Replace the body cord. If the problem continues,
6. Go to the reel and completely unplug the cable leading from the reel to the machine. Using your coin, short between the B and C prongs of the cable. If this solves the problem, the reel appears to be the culprit. If not,
7. Go to the back of the box and pull the plug out *halfway*, and again use your coin to short between the B and C contacts. If this finally solves the problem, replace the cable. If it does not, it is probably a bad machine.

WHITE LIGHT ON INTERMITTENTLY
(intermittent open in B or C)

These are sometimes tough to locate, because they come and go. In addition to following the above procedures, there are often clues as to where the problem lies. If the light goes on when the weapons are hit together, suspect a foil, or body cord or guard connector. After checking for a loose barrel, flex the blade to spot a wire broken at the tip. If this fails to produce a white light, wobble the body cord in its socket in the guard. Tug at the cord and pull it from side to side. If this fails, replace the foil anyway, and if necessary, the body cord. If, on the other hand, the light goes on whenever the fencer advances or retreats on the strip, suspect the reel. Repeat the tug-and-pull procedure at the plug behind the fencer and pull the cord out and let it retract back into the reel a few times. If the body cord and foil are known to be good, simply replace the reel and turn it over to a technician who has the instruments to locate the problem. Much time can be wasted trying to fix an intermittent on the strip. It is better, once the problem is localized, to replace the culprit and leave the repair to an expert.

WHITE LIGHT DOES NOT GO ON WHEN TIP IS DEPRESSED
(B - C short circuit)

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First make sure that the box itself is working properly by unplugging the cable from the back of the box. If the light goes on, the box is working.

1. Unplug first the foil. If the light goes on, the foil is at fault. Check for a wire crushed under the handle.
2. Unplug the body cord at the rear of the fencer. If the light goes on, the body wire is short-circuited. Replace. If still no light,
3. Unplug cable at side of reel. If light goes on, the reel is bad. If there is still no light, you have isolated it in the cable between the reel and the machine. Replace the cable.

WHITE LIGHT WHEN LAME IS TOUCHED
(open A line on defender's side)

1. Make sure that the clip is securely attached to electric jacket. If so, unclip it and depress the defender's tip directly against the clip. If this results in a colored light, it means that the jacket has too high a resistance and must be replaced. If this still gives you a white light,
2. Go to the plug at the back of the defending fencer and carefully pull the plug *halfway* out of the socket. Depress the attacker's tip against the A prong at that plug. If the colored light then goes on, a bad body cord is indicated. If you still get a white light, proceed to the defender's reel. Pull the cable going to the machine *halfway* out of the reel. Depress the attacker's point directly against the A prong on the plug. If you get a colored light, it indicates a bad reel. If the white light persists,
3. Go to the machine and halfway unplug the cable where it plugs into the box. Again, depress the attacker's point directly against the A prong. If the colored light now goes on, the connecting cable was bad; if not, it *might* be a bad box, but there is still one other possible cause: This condition can occur if the B and C wires are reversed in the attacker's circuit.
4. Substitute first another body cord on the attacker's side. If this cures the problem, the two wires on his body cord were reversed. If the white light persists,
5. Change the reel on the attacker's side and test again. If this doesn't do it,
6. Change the cable going between the reel and the machine on the attacker's side and test again. If the problem still persists, it's now time to change the box and hand it over to a technician.

WHITE LIGHT WORKS WHEN TIP IS DEPRESSED BUT NOT WHEN TIP IS DEPRESSED AGAINST ELECTRIC JACKET

(Caused by a short circuit between A and B or between A and C on defender's side)

1. First check the attacker's tip to assure that it is well covered with tape. A small amount of metal showing below the tip could cause this short to occur. If necessary, change the foil and test again. If neither of these tests produces a colored light,
2. Substitute the defender's body cord and test again. If this cures the problem, the body cord was at fault and needs repair. If no change was produced,
3. Replace the reel on the defender's side and test again.
4. If you still have the same condition, replace the cable from the reel to the box on the defender's side. Finally, if the condition persists, it would seem that the box is at fault.

WHEN TIP IS DEPRESSED, WRONG COLORED LIGHT GOES ON *or* WHEN TIP IS DEPRESSED AGAINST LAME, BOTH COLORED LIGHTS GO ON

(caused by A - B short circuit on attacker's side)

1. Repeat the above steps, but on the attacker's side this time, replacing components, starting with the body cord, and proceeding step by step back toward the apparatus, retesting after each substitution. When finally you get the system to work properly, the last component you changed was the faulty one.

There are, of course, many other things that can go wrong with the foil system, but space permits covering only those that will happen in the vast majority of cases. Other problems can often be traced to a malfunctioning box and in that case, a technician is absolutely required.

ÉPÉE

The épée functions quite differently from the foil. The tip employs a *normally open* switch. This means that no current is flowing until the point is depressed to close a circuit in the tip of the weapon. When the point is depressed, current is allowed to flow from the box, through the cable, reel, body cord, *one* of the wires in the blade, through the *two* contacts inside the tip, back down the *other* wire in the blade, out through the body cord, reel and cable, back to the machine. Just as in the foil, a break or short circuit anywhere in this system can cause a malfunction. If this occurs, unlike the foil, no signal is automatically given. In the case of a break or short circuit, touches simply don't register. Following are some of the most common failures:

WEAPON WON'T REGISTER

(*either* open A or B line or short circuit between C and A or B)

1. Check point to make sure that the tip is present. If it isn't, replace weapon and try again. If the tip is present,
2. Check for separation. Sometimes the *head* of the tip becomes separated from the *body* (Figure 3). When this happens, repair is easy. Simply tap the head back into place. For a more permanent repair, carefully add a tiny drop of an alphacyanoacrylic "super glue" to the shaft in the opening before tapping the tip back together.

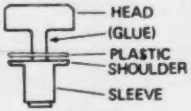

Figure 3.

3. If there is no separation, unplug the body cord from inside the guard and short (using a coin) between the A and B on the body cord. If this produces a signal, the weapon was bad, with either a broken wire or a short circuit.
4. If there is still no signal, unplug the body wire from the reel-plug behind the fencer. Short the A and B on the *socket*. If this fires a light on the box, the body cord is the villain. If not, proceed to the reel itself.
5. Unplug the cable from the side of the reel and short the A and B prongs of the cable leading to the box. If this works, the reel was bad.
6. If there are still no results, go directly to the box, unplug the cable from the box and short the A and B inputs on the box. If this fails, the box is bad.

As was stated earlier, this can be caused by either an open line *or* a short circuit. Unless your signalling apparatus has lights that indicate a short circuit, you will have to rely on your armorer or technician to be able to discover which it is and to repair it. Often it is a simple problem inside the point. The most common systems used in points is the side-by-side contact. A few simple maintenance procedures will keep them operating well for a long life span. Make sure that the contact spring is flat on the end, not at an angle, and that it is centered over the two contacts in the point (Figure 4). Whenever the

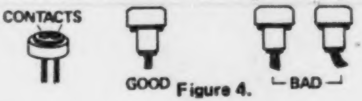

Figure 4.

point is opened, sand the end of the contact spring and with a jeweler's screwdriver, scrape clean the two brass contacts down inside.

ÉPÉE REGISTERS AGAINST THE OPPONENT'S GUARD
(Open C on defender's side)

After determining that the attacker's point and the defender's guard are clean:

1. First inspect the plug inside the defender's guard to insure the bracket of the socket is making good contact with the guard. Check to be sure plug or wire connecting the bracket to the C socket is intact and making good contact at each end.
2. Unplug the body wire from the guard socket and depress the attacker's tip against the C prong. If this works (box now fails to register the hit), replace the weapon and clean all the *ground* contacts in the weapon (those connected to the C socket of the plug).
3. If the light still fires, unplug the body cord behind the fencer and depress the tip against the C socket of the reel cable connector. If this cures the fault, replace the faulty body cord.
4. If the light still fires, go the reel and unplug the cable at the side of the reel. Depress the tip directly against the C prong of the cable. If this produces no light, replace the faulty reel. If the light still fires, however,
5. Unplug the cable from the box and depress the tip directly against the C input on the box. If this last resort still produces a light, change the box.

These problems will, in all likelihood, be the ones you encounter 99 percent of the time, and with the above procedures, and common-sense maintenance, you should not only be able to track down these problems, but fix them quickly. Good luck.

Maintenance of Electrical Equipment

DANIEL R. DECHAINE, JR.

A biographical sketch of Daniel Dechaine appears on page 135.

The mixed blessing of the electric weapon has brought the problem of maintenance, and this chore has fallen most often to the coach. In many cases, what should reasonably be a routine situation has turned into a major problem. With a few simple maintenance procedures, it should be possible in most cases to reverse this process and change the problem back into a routine situation.

The proper care and feeding of your equipment is a basic requirement and without this, your system can sometimes sicken and die. It is actually easy, with a little common sense, to avoid this disaster and to get the maximum use from your equipment before having to call in the doctor.

First things first. Equipment must not simply function, but it must function correctly, e.g., in conformance with specifications. A rule book and an understanding of its contents is absolutely mandatory and just as important, is having the correct tools. Your tool kit may be simple, but should contain the following as a minimum: jewelers' screwdriver (preferably magnetized, with a tip width of approx. 1.5 mm), 1 large screwdriver (approximately 3/8 inch blade), 1 pair of pliers, wire cutters, X-acto knife (with # 11 blades), small scissors, cotton swabs, ¾" tape, plastic tubing (#16 or #18), taps and dies (1 ea. # 12-24 and 6mm), files: 1 rat-tail 3/16, 1 square ¼, 2 flat single cut 8" and 12", contact cleaner (NOT WD-40), outside hex wrench(es), 6, 8 or 9 mm, depending on pommels used; #420 channel lock or equivalent, soldering gun, resin-core solder, blade glue (some types of household are OK, but not airplane glue), hacksaw, rolled-leather mallet, small ball-head hammer, small screwdriver (1/8-3/16" blade), table vise (4-5" jaw), emory cloth, medium or medium-fine.

This is a very basic selection and should be augmented to meet individual needs, based on specific types of equipment in use. Also, depending on the size of the class or the number of weapons in use, a bench grinder might prove invaluable. As to spare parts, one thing must be kept in mind: in most cases (tips especially) parts are not interchangeable between manufacturers. Attempts to use a spring or screw from brand X in a brand Y tip will likely make the tip (and weapon) useless. The word to the wise here is "standardize." Of course this is not always possible, but is advisable to make every attempt to stick with a single brand in order to keep the smallest possible stock of spares. A minimum list of spare parts would include a few points, springs, screws, wires, barrels, pommels and contact springs for épée. The usage of the weapons and their number will determine the size of the stock of spares. In addition to the above list, a few guard connectors with their security straps or clips are advisable, and don't forget spare fuses and bulbs for your machines.

Last but certainly not least is testing equipment. Each school must have some sort of a testing apparatus, preferably with lights, which will give an instantaneous readout of any condition of the weapon or cable. An audible signal is advantageous in the tester so that when the tip is being tested or repaired, you need not always be looking at the tester. Also, a set of weights and tip travel gauges is a requirement for any school which intends to enter competitions.

Now let's talk about weapon maintenance. The purpose here is not simply to be able to keep those weapons functioning, but to keep them functioning well, reliably and correctly. Nothing is worse than picking up a foil which seemed to work well during yesterday's practice, only to find that today it fires off a white light. A few simple precautions and maintenance procedures will help keep your weapons in good condition and will thus add immeasurably to your fencers' confidence and performance.

Foil

The foil uses a fail-safe circuit, with a normally closed switch in the tip. Any break in the circuit will result in a light appearing on the apparatus. This interruption can occur anywhere in the circuit. Of course it is intended that this break occur only when the tip is depressed but a broken wire, loose point or handle, or a poor connection at the socket in the guard will also cause an interruption in the constant flow of current through the weapon. (For more detailed discussion, see the section on trouble-shooting.)

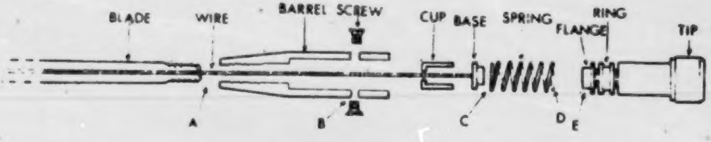

Figure 1. The foil tip.

Looking at a diagram of the tip in Figure 1 (an exploded view), we see that there are many points of contact, any one of which, if it does not make a solid contact, could cause an interruption of the circuit, such as at point A, where the barrel is fixed to the blade. Check frequently to assure that this has not worked loose. A loose barrel wobbling around will cause momentary breaks in the circuit, and can even cut the wire. At point B, make sure that the screws are tight and rust-free. Rust acts as an excellent insulator and can, due to high electrical resistance, cause a stop in the flow of the current. Examine the tip itself to be sure that the small flange E is tightly affixed to the tip. A loose or rusted flange will cause breaks in the continuity of the circuit. Major trouble spots are at points C and D where the spring makes contact against the wire and the tip flange. These two points of contact are prone to rusting and also they tend to collect lint or dirt. This is the classic *dirty tip* and is a common source of trouble. Disassemble and clean your tips frequently and sand off the ends of the spring. Clean the wire contact, the flange of the tip, and the floating ring, whenever present, with contact cleaner, wiping off any residue. Disregard any well-meant advice to lubricate your tips. The traces of contact cleaner will do an excellent job. Any other lubricant is likely to form an insulating layer over all the points of contact and will absolutely stop the tip dead in its tracks. Finally, to increase spring tension, try stretching your spring instead of just replacing it. Remember to keep it straight. A curved spring can make contact with the inside wall of the barrel, thus creating a permanent short circuit inside the tip, which prevents the weapon from firing.

While we're on the subject of tips, two last hints: make sure that every part of the barrel is covered with tape (as well as about five inches of the blade behind the barrel). Any metal showing on the barrel or the extremity of the blade could keep the tip from registering against the metallic jacket. Second, sandpaper the end of the point to make sure that there is no rust there which could keep your weapon from registering a colored light when it hits the lamé.

Sandpaper the blade occasionally to get rid of rust which can both weaken and insulate the blade (which could cause an off-target touch against you if your opponent hits a rust spot on your weapon). Sandpapering the blade will also help to get rid of little splinters of steel which might otherwise end up in your fingers. Check frequently to make sure that the wire is glued securely into the groove. A short length of wire protruding from the groove tends to get cut, necessitating a complete rewire (not everyone's favorite job). Protruding wire also has the habit of stretching to an almost amazing length, and once stretched, cannot be forced back into the groove, so it should be reglued immediately when it pops out.

Make sure that there is good contact and no rust where the base of the blade butts up against the outside of the guard. This might mean an occasional disassembly of the weapon to sand off the base of the blade, but it is a precaution worth observing.

Now if you'll kindly step back behind the guard, we can look at another major potential trouble source, the guard connector. Working from the base outward, it is important to note that the bracket of the connector must make a firm, clean, metal-to-metal connection against the inside of the guard. Whenever the weapon is disassembled it is always a good idea to sand the inside of the guard and the base of the bracket where it contacts the guard (whenever the bracket is not riveted directly to the guard). A tight handle maintains the contact between the bracket and the guard, whereas a loose handle will allow momentary interruptions in this contact, thus causing a white light to fire.

Traveling up the bracket, we come to the actual contacts. There are two of these, one of which is the ground and is either part of the bracket itself or is connected directly to the bracket and thus to the blade. This connection, in cases where a nut is used, should be permanent. Check frequently to assure that there is a tight, rust-free contact (usually in European 2-prong connectors). In other types of connectors there may be enclosed springs and contact plates which must make contact with one another as well as with the plug of the body cord. All these parts must be kept clean and rust-free, which requires occasional overhaul, sanding and contact cleaner applications.

Check regularly inside the guard for wires which might be crushed or broken, and for wires not solidly attached to connectors. Check that the second contact, the ungrounded one to which the wire is attached, is well insulated from the grounded portion of the connector at all points. Make sure that all parts of the connector which make contact with the body cord are clean and, if necessary, sanded regularly to ensure a proper contact when the body wire is plugged in (especially in the case of the European 2-prong connectors).

It might be good to take a moment here to talk about proper assembly of the weapon (Figure 2). Often the wire is crushed and/or broken when the weapon is assembled. The wire, as it leaves the blade, passes through the guard, through the base of the socket bracket, and up through a groove in the front of the handle. This groove or notch *must* be present in the handle; otherwise the handle will crush the wire when the weapon is assembled. Remember that the wire *must* be covered with a separate plastic tube from the point where it enters the guard, all the way to the point where it attaches to the socket inside the guard.

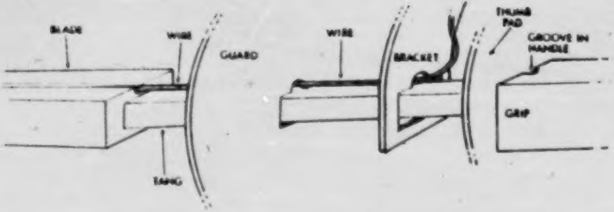

Figure 2. Proper assembly of the weapon.

The body cord presents its own problems and as with the weapon, frequent inspection and maintenance are essential. Check often at both ends of the cable to make sure that all solder or screw connections are intact and especially that all screw connections are tight. At each end of the cable, check to see if there are any wires which might be broken, due to flexing, near the attachments. If the plastic insulation is transparent, this check ca[illegible] made visually but in most cases a testing apparatus is almost mandatory. If one broken wire is located it will be necessary to clip off all of the wires at that point and to reconnect them all. This will only shorten the cable by a couple of inches, but since most cables come from the factory more than long enough, this will present no problem. When clipping off wires for reconnection, cut off any portion that shows corrosion. Reconnect only shiny, clean wires. Corrosion not only makes good contact almost impossible, but even worse, it tends to render the wire brittle, thus increasing the chance of future breaks.

Whenever soldering, be absolutely certain that the flux, preferably built into the core of the wire-type solder, is resin, not acid. Acid will lead to eventual and often very rapid destruction of the points that it touches. Make solder connections as small and clean as possible. The cable will tend to "wick-up" the solder and will lose its necessary flexibility if too much solder is used.

Cords on which the insulation or plastic has become old and brittle, and particularly where it has cracked anywhere along the length of the cord, should be discarded. Oxidation at the points of the cracks and flexing at those points render them prone to frequent failure. Moisture is the enemy of body cords. Keep them dry, don't wad them up with a wet jacket. If they appear damp after use, particularly around the contacts, wipe them off. Check the contacts and especially leaf springs for oxidation, and clean them often.

With these few precautions it should be possible to keep your foils and cables relatively trouble-free. When your equipment works well, your fencers know it, they fence more confidently, and that's what it's all about.

Épée

The épée does *not* utilize a fail-safe circuit. If a break occurs in the body cord or in a wire in the weapon, no one may know about it for quite a while during a bout. The épée, contrary to the foil, uses a *normally open* type of switch.

In the épée there are two wires in the blade, each terminating inside the tip with a separate contact held in place by a plastic button. One style of tip has these two contacts in the form of a central contact with a concentric ring, but by far the most common type is the side-by-side contact arrangement. (See Figure 3.)

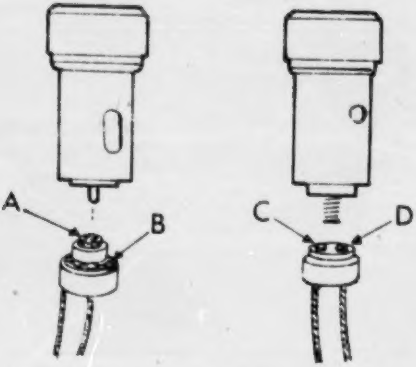

Figure 3. The épée tip.

The point (in the case of the concentric ring contact) will contain a spring-loaded brass rod which, when the tip is depressed, contacts the central contact (A) thus completing the circuit. (The second wire is in constant contact through the tip to the brass rod via the large tension spring.) By far the more common system, however, is the side-by-side type of contact, in which a single contact spring on the tip "shorts"–or makes a contact between–the two wire terminations (C) and (D) in Figure 3. Since the small contact spring must touch both the brass contacts, it is imperative that it be exactly centered and flat on the end (Figure 4). Unless the spring makes a firm contact against *both* brass terminations, the current cannot flow and no touch can be scored. This contact spring can usually be straightened out by carefully using your fingernails. If it is banged up beyond any hope of repair, replace it. The contact spring simply screws onto a threaded shaft on the tip. They screw *on* easily, but usually don't want to unscrew. When the time comes for replacement, it is often easier simply to pull the little spring off.

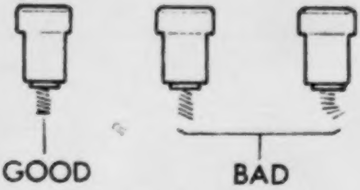

Figure 4. Épée springs.

When adjusting this spring, which may need to be done often, test for travel at the same time. With a 0.5mm shim inserted between the flanged collar and the base (see rule 732), depress the tip. With the tip depressed, the contact spring should not quite touch the two brass contacts inside the tip. Whenever adjustment of the contact spring is needed, it can be shortened by screwing it farther onto the shaft (thus shortening it) or lengthened by unscrewing it slightly. When it doesn't want to unscrew, it can be stretched slightly. When stretching it, please observe the above precautions regarding straightness and flatness on the end.

To adjust the tension (large) spring, simply stretch it a small amount to increase its tension. Make sure that it remains straight, as a slight curve will result in a "sticky" point. Never use heat to soften or weaken a spring. If you want to weaken spring tension, first try replacing the spring with a weaker one. If this fails, and only as a last resort, clip off a small amount (about 1/8 of the length) of the spring at one end, and then replace it by putting the *clipped* end of the spring down in the barrel. If you have clipped off too much, and the spring is now too weak, simply stretch the spring a little.

Cleaning the tip is a necessary and frequent part of maintenance. With the point removed from the barrel, sand off the end of the contact rod or spring. Next, using your jeweler's screwdriver, carefully scrape the central or side-by-side contacts (down inside the barrel) until they appear shiny. In the case of the concentric-ring tip, sand off both ends of the large tension spring.

Keep the barrel tightly screwed onto the blade at all times. Check this frequently. Loose barrels will eventually cut through the insulation on the wires and will occasionally even break the wires. Keep the wires glued into the blade and make sure that there is not too much glue in the groove.

What was said in the foil section about guard connectors, assembly and body cords applies for épée as well, the only change being that there are two wires attached to two contacts ("A" and "B") on the guard connector in addition to the grounded "C" socket.

A final word about weapon maintenance. Don't wait until just before a competition to check your equipment! Try to make frequent inspections and set up a regular maintenance schedule. In this way you can avoid most emergencies or disasters.

Signalling Apparatus and Reels

The subject of signalling apparatus and reels cannot be covered properly in this article, and I therefore respectfully submit that in the case of failure of the central apparatus and reels, you contact your neighborhood fencing technician. In most cases, extreme skill and technical expertise are required to repair this equipment, and an untutored hand can often do costly and extensive damage. I should add a word of caution here--a *fencing* technician is required, not your television repairman. Get to know your nearest fencing technician well. Learn in advance if this person is capable to do the job.

Many well-meaning armorers may be willing to try to repair an apparatus, and I have occasionally had to reassemble boxes which appear to have been worked on with a hammer. Avoid this type of pseudo technician, who may create more problems and indeed may damage your equipment beyond repair.

A *good* technician can be worth his weight in gold. Do not hesitate to consult him. Often he may be able to give you the information you need to repair the equipment yourself. In any case, he will certainly give you the best and most reliable repairs you can get.

A final suggestion: Have your technician check out and service your central signalling system on a regular basis. This will often provide you with inexpensive and trouble-free operation. This preventive maintenance by a technician is most important before any major competition, and a good idea at the end of the school year or fencing season.

The hints in this article should cover most of your weapon problems. Just remember one thing: prevention of problems is cheaper, less frustrating and easier than dealing with them on the strip.

Fencing Audiovisual Aids

Updated by JO REDMON

Basic Training of Foil Fencing. 16mm or videotape, sound, b&w, 22 min. Sale $175. Rent $15 a day. Prepared by the Hungarian College of Physical Education in Budapest. Presents fundamentals from en garde position illustrating advance, jump-lunge, distances, parries, ripostes and various engagements in slow-motion, still and trick shots. Order from University of California, Extension Media Center, 2223 Fulton St., Berkeley, CA 94720.

Beginning Fencing. 35mm, sound/silent, color, accompanying sound record. Sale, sound, $51.75, silent $46.25. Rent $3. Covers introduction, equipment, elementary offense and defense, strategy and tactics. Prepared by Maxwell Garret. Order from Society for Visual Education, 1345 W. Diversey Parkway, Chicago, IL 60614.

Directing Electric Foil. ½"-SONY videotape, sound, b&w. Sale $30. Rent $10. Prepared by Emily B. Johnson. Thirty minutes of action, interpretation and discussion of rules with Maxine Mitchell directing. Michael D'Asaro commenting and Carl Borack and Harriet King demonstrating. Order from Emily B. Johnson, 1250 Ellis St., Apt. 11, San Francisco, CA 94109.

Fencing–1976 Olympics–Montreal, Canada. ¾" videotape, sound, color. Two 60-minute cassettes per event. Sale $45 per cassette. Rent $5 per cassette with $30 per cassette, refundable deposit. Individual finals in all weapons and all team finals. Straight fencing, no commentary. Filmed by the Canadian Broadcasting Corp. and edited by Carl Borack Productions. Order from Carl Borack Productions, 48 Market St., Venice, CA 90291.

Fencing–1964 Olympics–Tokyo, Japan. 16mm, silent, b&w. Rent $5. Covers men and women training, complete competitive bouts of world's best fencers, plus victory ceremony. Order from AFLA, 249 Eton Pl., Westfield, NJ 07090.

Fencing with the Foil. Super 8mm, color, cartridge loops. Sale $18.95 per loop or complete set of 19 for $342. Prepared by Michael Alaux, 1968 U.S. Olympic foil team coach; Michael Gaylor, 1967 NCAA foil champion; and Anne Seppala, 1969 captain, Hunter College fencing team. Order from The Atlantic Institute, 805 Merchandise Mart, Chicago, IL 60654.

Foil Fencing: Directing and Judging. 16mm, sound, color, 33 min. Sale $350. Rent $24.95. Prepared by Sue Pernice as part of her doctoral dissertation. Provides basic criteria for practice in directing and judging. Order from Audiovisual Center, University of Iowa, Iowa City, IA 52240.

Foil Fundamentals. 16mm, silent, b&w. Rent $5. Covers salute, en garde, foot-work, attacks and parries, with interspersed descriptive titles by George Santelli. Order from AFLA, 249 Eton Pl., Westfield, NJ 07090.

Modern Foil Techniques. Super 8mm, color, cartridge loops. Sale $22 per loop or complete set of 20 for $380. Prepared by Charles A. Selberg, world masters foil team champion. A study guide accompanies each loop. Subjects progress from grip and en garde to balestra and attacks into tempo. Order from Bill Snyder Films, P.O. Box 2784, Fargo, ND 58102, or from American Fencer's Supply, 2122 Fillmore St., San Francisco, CA 94115.

Omnibus. 16mm, sound, b&w. Rent $5. Prepared by the Ford Foundation in 1956 for television. Suitable for general audiences to arouse interest in all types of fencing. Order from AFLA, 249 Eton Pl., Westfield, NJ 07090.

Sabre and Foil. 16mm, 7 min. 1967. General technique movie of fencing competition in Montreal. Available from Public Library of Metropolitan Toronto, Toronto, Ont., Canada.

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GAIL L. PETRICEK
JO REDMON

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Jo Redmon's biographical sketch appears on page 90.

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Technical Rules of Fencing

Edited by MURIEL BOWER

Muriel Bower is an associate professor of physical education and coach of both women's and men's fencing teams at California State University, Northridge.

Introductory Note

The technical rules and terminology of fencing which appear on the following pages have been abridged and excerpted from the Amateur Fencers League of America and the National Collegiate Athletic Association *Fencing Rules–Authorized English Translation of the International (FIE) Rules* (1974). We thank the AFLA for permission to print this abridgement from their copyrighted material. Special acknowledgement is given to Joseph A. Byrnes for the English translation of the international (Federation Internationale d'Escrime) rules and for his assistance in the preparation of the *NAGWS Fencing Guide.*

Because today's competitions are scored electrically, basic rules have been included for running contests with the electrical foil. It should be noted that the AFLA is a member of the FIE and is represented on the United States Olympic Committee. The AFLA maintains close relations with the National Collegiate Athletic Association and with the regional intercollegiate associations throughout the country.

The traditionally close cooperation between amateurs and their fencing masters was formalized in 1953 by the adoption of constitutional amendments creating the associate membership, open to non-amateurs. Most of the active fencing teachers in the United States are associate members of the AFLA and enjoy voting privileges. More and more fencing coaches and teachers are also becoming members of the National Fencing Coaches Association of America which works in close harmony with the AFLA.

For a continuing and thorough understanding of rules and changing times in fencing, it is recommended that the readers obtain a copy of the *AFLA Fencing Rules for Competition* (1974). Copies may be purchased from the secretary, Amateur Fencers League of America, Inc., 601 Curtis St., Albany, CA 94706.

In order that the readers may move smoothly from this abridged form of the rules to the *AFLA Fencing Rules for Competition* (1974), the parts, chapters and articles of these rules are numbered the same as in the *AFLA Fencing Rules for Competition* (1974).

Note: Changes in rules or wording have been indicated by shading.

PART ONE:

General Rules and Rules Applicable to all Three Weapons

CHAPTER III – TERMINOLOGY

A. DIRECTOR (PRESIDENT OF THE JURY)

3 Throughout the text of the present rules, the word Director will be used to mean "Director of Combat" or "Président de Jury" (the latter is the French term used internationally).

B. COMPETITIONS

§1. Free play and bout

4 Friendly combat between two fencers is called "free play" ("assault"); when the score is kept in a competition, it is called a "bout" ("match").

§2. Team match

5 The total of bouts between the fencers of two different teams is called a "match" ("rencontre").

§3. Competition

A competition is the aggregate of the bouts (in an individual competition) or of the team matches (in a team competition) necessary to determine the winner of the competition ("épreuve").

Competitions are classified according to the weapons, the sex of the competitors, or their age, or their occupations (members of the armed forces, students, etc.), and by whether they are competitions for individuals or for teams.

Competitions are said to be "by direct elimination" when the competitors are eliminated upon their first loss (or after their second if the rules provide for a repechage table); a "pool" ("poule"), on the other hand, is a group of several competitors (or of all the competitors) who all fence each other successively to determine their respective classification.

§4. Championship

7 Championship ("championnat") is the name given to a compe-

tition held to ascertain the best fencer or the best team in each weapon, within a sports organization, in a given area, and for a set period of time.

§5. Tournament

8 Tournament ("Tournoi") is the name given to the whole of the competitions held at the same place, in the same period of time, and on the same occasion.

C. EXPLANATION OF CERTAIN TECHNICAL TERMS MOST OFTEN USED IN JUDGING FENCING

§1. Fencing time

9 Fencing time (or: period of fencing time; "Temps d'escrime") is the time required to perform one simple fencing action.

§2. Offensive and defensive actions

10 The different offensive actions are the attack, the riposte, and the counter-riposte.

The *attack* is the initial offensive action executed by extending the arm and continuously threatening the opponent's valid surface (target) (see 233ff, 417ff).

The *riposte* is the offensive action made by the fencer who has parried the attack.

The *counter-riposte* is the offensive action made by the fencer who has parried the riposte.

The different actions are the parries.

The *parry* ("parade") is the defensive action made with the weapon to prevent the attack from touching.

Parries are *simple*, or direct, when they are made in the same line as the attack.

They are *circular* (counter) when they are executed in the line opposite to that of the attack.

11 Offensive Actions:

a) *Attack or riposte*

The action is *simple* when it is executed in a single movement; either *direct* (in the same line), or *indirect* (in another line).

The action is *composite* when it is executed in several movements.

b. *Riposte*

The riposte is *immediate* or *delayed* ("à temps perdu"); this is a question of fact (what action is performed) and of the speed of execution.

Examples:

1. Simple direct ripostes:

Direct (straight) riposte: a riposte which touches the opponent without having left the line in which the parry was made.

Riposte along the blade: a riposte which touches the opponent by gliding along the blade after the parry.

2. Simple indirect ripostes:

Riposte by disengagement: a riposte which touches the opponent in the line opposite to that in which the parry was made (by passing beneath his blade, if the parry was in the high line, and over the blade, if the parry was in the low line).

Riposte by coupé (cutover): a riposte which touches the opponent in the line opposite to that in which the parry was made (in all cases, by passing the blade over the opponent's point).

3. Composite ripostes:

Riposte with a double: a riposte which touches the opponent in the line opposite to that in which the parry was made, but after having described a full circle around the opponent's blade.

Riposte by one-two: a riposte which touches the opponent in the line in which the parry was made, but after having first been in the opposite line, by passing under his blade.

And so forth.

§3. Counter attacks

12 Counter attacks are offensive or defensive-offensive actions executed during the opponent's attack:

a) The *Stop* (stop thrust or cut): is a counter attack made on an attack.

b) The *Stop with opposition* (formerly called the "time thrust" or "time hit"): is a counter attack executed while closing the line in which the opponent's attack will be terminated (see 233ff, 329ff, and 418ff).

c) The *Stop in time:* is made with a period of fencing time (see 236, 421).

§4. Kinds of offensive actions

13 a) *Remise*

The remise is an immediate simple offensive action which follows an original action; it is made without withdrawing the arm, after the opponent's parry or retreat, either because the latter gives up contact with the blade without riposting, or delays his riposte, or attempts an indirect or composite riposte.

b) *Redoublement*

The redoublement is a new action, either simple or composite, made against an opponent who has parried without riposting, or has simply evaded the first action by a retreat or a displacement.

c) *Reprise d'attaque* (retaking of the attack)

The reprise is a new attack executed immediately after a return to the guard position.

d) *Counter time*

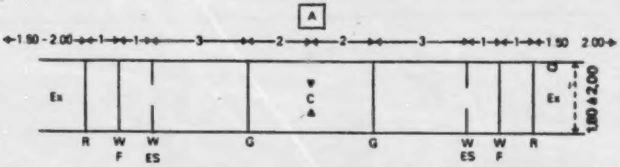
Counter time describes every action made by an attacker against his opponent's stop.

CHAPTER IV – FIELD OF PLAY ("TERRAIN")

14 The field of play must present an even surface. It may not offer either an advantage or a disadvantage to either of the two competitors, particularly as regards gradient or light.

15 The portion of the field of play used for fencing is called the

PLAN OF THE USUAL 3-WEAPON STRIP



A	Table for scoring machine
C	Center (line)
G	On Guard lines
Ex	Extension
W/F	Warning line, foil
W/ES	Warning line, épée and sabre
R	Rear limit, all weapons

In electric foil and épée, the metallic strip must cover the full width of the strip and its full length, including the extensions at the ends (see 711).

Note: The figures on the plan indicate the dimensions in meters.

strip ("Piste"). The strip may be of earth, wood, linoleum, cork, rubber, plastic, metal, metallic mesh, or of a material with a metallic base.

The width of the strip is from 1.8 (5'10") to 2 meters (6'7"); its length for foil is 14 meters (45'11")..

Besides the length specified, the strip should be extended at each end by 1.5 (4'11") to 2 meters (6'7"), to allow the fencer who is going to cross the rear limit to retreat over an even and unbroken surface.

If, for practical reasons, the strip cannot be of the regulation length, its length may not in any case be less than 13 meters (42'3"), including the extensions mentioned above.

CHAPTER V – FENCERS' EQUIPMENT

§1. Responsibility of fencers

16 Fencers arm, equip and clothe themselves and fence on their own responsibility and at their own risk and peril.

§2. Inspection ("Contrôle") of fencers' equipment

17 Fencers are responsible for the condition of their gear (weapon and other equipment and clothing) at the moment they appear on the strip.

B. ORGANIZATION OF INSPECTION

18 Before each bout and at each change of weapon, the Director will check the insulation of the wires inside the guard and the strength of the point spring in electric weapons.

19 Before the beginning of each pool, each team match, and each bout in direct elimination, the Director, under the supervision of a member of the Bout Committee or of a qualified delegate, will assemble the fencers in order to verify:

– that in electric foil the metallic vest conforms to Article 216 with the fencer in the various positions: standing, on guard, and in the lunge.

– that each fencer is wearing, under the jacket, a regulation protective undergarment.

§3. Non-regulation equipment

21 Under whatever circumstances a fencer on the strip is found to

be in possession of non-regulation or defective equipment, that equipment will be immediately confiscated and turned over to the experts on duty for examination.

A. If preliminary inspection of equipment has been carried out:

1. When a fencer appears on the strip:
– with a non-working weapon or body wire, or
– without a protective undergarment, or
– with a metallic vest that does not completely cover the valid surface, the Director will give the fencer a warning valid for that pool, that team match, or during the direct elimination bouts.

In case of repetition of one or another fault, he will impose one penalty touch for each offense.

2. When in the course of a bout an irregularity is demonstrated that could have arisen from the fencing:

Example: spring pressure having become insufficient, the Director will impose neither warning nor penalty. Moreover, a valid touch that has been scored with a weapon that has thus become defective will be awarded.

§5. General requirements for clothing and equipment

27

3 All garments must be white. They must be made of sufficiently strong material and be in good condition.

The material used for equipment shall not present a slippery surface capable of making the point or button glance off; the judging of touches shall be facilitated as much as possible.

4 The bottom of the jacket must overlap the trousers by at least 10 cm when the fencer is on guard.

The wearing of a protective undergarment is mandatory. The jacket and the collar must be completely closed and buttoned.

Women's equipment, in addition, must include in the jacket a breast protector of metal or some other rigid material.

5 The trousers (knickers) must be fastened below the knees. If the fencer wears long trousers, the bottoms shall either be buttoned or fastened above the feet.

With knickers, the wearing of a pair of white stockings is mandatory. They must cover the leg entirely up to the knickers and be fastened so that they cannot fall down.

6 In all weapons the cuff of the glove must always entirely cover the lower half of the forearm of the fencer's sword arm to prevent an opponent's blade from entering the sleeve of the jacket. The colors of the glove and of the mesh of mask are optional.

7 The mask must be formed of mesh wherein the openings between the wires are at most 2.1 millimeters and of which the wires are of a minimum diameter of 1 mm before timing, which should be carried out by a hot process after the mesh has been shaped.

In foil, the mesh of the mask must be insulated inside and out.

The bib and trim must be white.

Masks must be inspected at all official FIE competitions and at the Olympic Games, and tested by the use of a spring-loaded punch. (*Note:* Effective immediately, the 1976 FIE Congress. This requirement will likewise be applicable, starting 1 January 1978, at all competitions worldwide of whatever sort, and in all fencing salles.)

CHAPTER VI – FENCING ("COMBAT")

§1. Manner of fencing

28 Competitors fence in their own style and at their own risk and peril, on the sole condition that they observe the fundamental rules of fencing.

All fencing must, nevertheless, maintain a courteous and honest character. All violent actions (a flèche ending by jostling the opponent, disorderly play, abnormal displacements, any actions that the Director judges dangerous for example, a running attack involving loss of balance, hits brutally delivered), are expressly prohibited.

The fencer on the strip must keep his mask on until the decision has been given by the Director.

§2. **Distinctness of the touch**

29 **In foil every hit must arrive clearly and distinctly to be counted as a touch.**

§3. Manner of holding the weapon

30 Defensive actions are performed exclusively by the guard and the blade, used either separately or together. In the absence of a special device or attachment, the fencer is free to hold the hilt as he pleases and may likewise, in the course of a bout, change the position of his hand. However, the weapon may not, permanently or temporarily, in an open or concealed manner, be transformed into a throwing weapon; it must be managed without the hand leaving the hilt, and, in the course of an offensive action, without sliding the hand along the hilt from front to rear.

The use of the unarmed hand and arm is prohibited, both on offense and on defense. The penalty for a violation is annulment of a touch that may have been scored and the penalty of a touch, after a warning given in the course of the same pool, same team match, or the bouts by direct elimination.

In foil in the course of a bout, it is likewise prohibited to protect or cover the valid surface (target) with the unarmed hand or arm. The penalty for a violation is the annulment of a touch that might have been scored on his opponent by the fencer at fault, or the penalty of a touch, after a warning given in the course of the same bout. During the fencing action, under no circumstances may the fencer's unarmed hand grasp any part of the electrical equipment (for example, the reel wire). The sanction for violation of this rule is a penalty touch, after a warning given in the course of the same bout.

§4. Putting on guard

31 The fencer first called must place himself on the Director's right, except in the case of a bout between a right-hander and a left-hander, if the left-hander is called first. The Director must place each of the two competitors so that his forward foot is 2 meters from the middle line of the strip (i.e., behind the "on-guard" line).

Placement on guard at the beginning of a bout and all replacements on guard are always made in the middle of the width of the strip.

The guard position is assumed by the fencers on the Director's command "On guard." After which, the Director asks "Are you ready?" Upon an affirmative reply, or in the absence of a negative reply, he gives the command to begin: "Fence." The fencers must place themselves on guard correctly and must maintain complete immobility until the Director's command "Fence."

In case the Director observes in the course of the bout that one of the fencers is using the unarmed hand or arm, he may ask for the assistance of two judges, as neutral as possible, who will be named by the Directoire Technique. These judges, located on each side of the strip, will each watch one fencer and indicate, by raising a hand or in response to the Director's question, any use of the unarmed hand or arm. The Director alone will decide the penalties to be imposed.

The Director may likewise have the two fencers change places, so that the one who commits this irregularity does not have his back toward him.

§5. Beginning, stopping and restarting the bout

32 1. As soon as the command "Fence" has been given, the competitors may begin offensive action. No action begun or completed before the command is counted.

2. The end of action is marked by the command "Halt," except for special cases that change the regular and normal conditions of fencing.

As soon as the command "Halt" has been given, a fencer may not begin a new action; only an action already under way remains valid. Everything which happens afterwards is completely invalid.

If one of the fencers stops before the command "Halt" and is touched, the touch is valid.

The command "Halt" is also given if the play of the fencers is dangerous, confused or contrary to the rules, if one of the fencers is disarmed, if one of the fencers leaves the strip completely, or if, in retreating, he nears the spectators or judges.

3. After each touch awarded as valid, the fencers are put back on guard at the center of the strip. If the touch is not awarded, they are put back on guard in the positions they occupied when the bout was interrupted.

4. Except in unusual circumstances, the Director may not permit a fencer to leave the strip.

§6. Fencing at close quarters (infighting)

33 Fencing at close quarters is permitted as long as the fencers can use their weapons normally, and as long as the Director can continue to follow the action ("phrase d'armes").

§7. Corps à corps

34 The "corps à corps" exists when the competitors remain in bodily contact; in this case, the Director halts the bout.

§8. Evasive actions, displacing the target, passing the opponent

35 Displacing the target, ducking under attacks, turns and halfturns are permitted, including ducking actions in which the unarmed hand may come in contact with the ground. **However, displacements executed in order to retreat, by turning the back on the opponent, are prohibited. The sanction for this violation is a one-touch penalty after a warning valid for the bout. The bout may not be lost by application of this penalty.**

Riposting or counter-attacking while turning the back on the opponent is prohibited. The sanction for violation is the annulment of any touch thus scored and a warning valid for the bout; in case of a repetition, the penalty is one touch. Such a penalty touch may not lose the bout for the fencer penalized.

In the course of a bout, when a fencer passes his opponent, the Director must immediately give the command "Halt" and put the fencers back on guard in the places they occupied before the passing action occurred.

When touches are made in the course of a passing action, the touch made immediately (on the pass) is valid, and a touch made after passing the opponent is annulled; but one made immediately, even by turning around, by the fencer who has been attacked, is valid.

§9. Ground gained or lost

36 At the command "Halt," ground gained is held until a touch has been awarded. When they are put back on guard, the fencers must each retire an equal distance to reestablish fencing distance.

37 However: a) when the bout has been stopped because of a corps à corps, the fencers are replaced on guard so that the one who sustained the corps à corps, is at the place which he previously occupied; the case is the same if his opponent has made a flèche attack against him, even without a corps à corps.

b) A replacement on guard may have the effect of putting behind the warning line a fencer who was in front of it when the bout was stopped, if this fencer has not already been warned.

c) A replacement on guard may not cause loss of ground to a competitor who was behind his warning line when the bout was interrupted.

§10. Crossing the boundaries of the strip

a) *Stopping the bout*

38 When a competitor crosses one of the boundaries of the strip with both feet, the Director must immediately call "Halt" and annul everything which happened after the crossing of the boundary, except a touch received by the fencer who crossed the boundary, even if it was received after the crossing, provided it resulted from an immediate parry-riposte.

When one of the fencers leaves the strip, only the touch scored under these conditions by the fencer who stays on the strip can be awarded, even in the case of a double touch, with the exception, however, of the case set forth in Article 42.

b) *Rear limits and warning lines.*

When a fencer's rear foot has reached his warning line for the last time, the Director gives the command "Halt" and warns the fencer of the ground remaining to him before he will cross over the rear limit of the strip. He repeats this warning each time that the fencer, after having regained his on-guard line with his forward foot, again reaches his warning line with his rear foot. The fencers are not warned at any other location on the strip.

40 The competitor who, after a warning, crosses—i.e., crosses with both feet—the rear limit of the strip, is declared touched. However, if the fencer crosses the rear limit without having been warned, he is put back on guard at the warning line.

41 The ground must be used as many times as is necessary to allow each fencer the benefit of the full regulation length for retreating, but they will be warned only when they reach the warning line for the last time.

42 If, after having crossed the rear limit, the fencer attacked parries and immediately ripostes or makes a stop, or executes a stop with opposition, the touch thus scored is valid. This provision is not applicable to the fencer who crosses the rear limit of the strip for the last time.

c) *Lateral boundaries.*

43 If a competitor crosses the lateral boundary of the strip with only one foot there is no penalty, but the Director must immediately give the command "Halt" and put the fencers back on guard on the strip.

The competitor who crosses one of the lateral boundaries with both feet is penalized. Upon the return on guard, his opponent will be advanced, from the position that he held at the moment of the action, by one meter in foil. The competitor who is placed beyond the rear limit of the strip with both feet by this penalty is declared touched, provided that he had already been warned at his warning line.

The fencer who crosses one of the limits with both feet to avoid being touched—particularly in making a flèche—will be penalized one touch, after a warning given in the course of the same bout.

d) *Leaving the strip accidentally.*

44 The competitor who crosses one of the limits as a result of an "accident" (such as a collision) is not liable to any penalty.

§11. Duration of the bout

45 By duration of the bout is meant effective duration, that is, the sum of the periods between the commands "Fence" and "Halt," not counting time used for deliberations of the jury or for other interruptions. The effective duration of a bout is: in all weapons for 5 touches = 6 minutes (5 minutes with an additional 1 minute warning). In bouts of direct elimination in women's foil 8 touches = 10

minutes (9 minutes with an additional 1 minute warning).

46 The Director, himself advised by the timekeeper (who must not call "Halt" or sound any signal), halts the fencing and advises the fencers that approximately one minute remains before the expiration of the time allowed for fencing. The touch started at the moment of the Director's "Halt" remains valid.

In cases of a prolonged interruption of the bout during this last minute, the fencers may, upon coming back on guard, be informed of the time remaining to them for fencing.

At the expiration of the regulation time, the timekeeper must call "Halt" (or sound a signal) – which stops the bout, and even an action already started is not valid.

The Director is granted the authority to estimate the time remaining to fence when the timekeeper has made an error in stopping the clock.

48 In the course of a bout, the Director may penalize by a warning, then by a touch, and then by exclusion from the competition, a fencer who improperly endeavors to create or prolong interruptions of the bout.

§12. Accidents-indispositions-withdrawal of a fencer

50 If a fencer is the victim of an accident that has been duly verified by a physician on duty, the Director may allow him one single rest period of 20 minutes maximum, in order to put himself in condition to fence, **in the course of the same (team) match, the same (individual) pool, or during the bouts by direct elimination.***

51 In case of one or several indispositions that have been duly verified, the Director may grant the fencer one single rest period of 10 minutes maximum in the course of the same team match, or the same pool, or during the bouts by direct elimination.*

52 The Director, after consultation with the physician on duty, may require the withdrawal of a fencer whose physical incapacity to continue is apparent.

CHAPTER VII – THE DIRECTION OF A BOUT AND THE JUDGING OF TOUCHES

A. OFFICIALS

§1. The Director ("Président")

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*In the application of Articles 50 and 51, a cramp must be regarded as an indisposition and not as an accident and will fall under the provisions of Article 51.

53 Every fencing bout is under the control of a Director whose duties are many:

a) He calls the roll of the fencers.
b) He directs the bout.
c) He inspects the equipment, including the insulation of wires, particularly on the inside of the guard.
d) He supervises his assistants (judges, floor judges, timekeepers, scorekeepers, etc.)
e) He maintains order.
f) He penalizes offenses.
g) He awards the touches.

§2. The Jury: Judges and Floor Judges

54 The Director accomplishes his mission either with the assistance of four judges ("Assesseurs"), or with the aid of an automatic touch signaling machine. In the latter case he may have the assistance of two judges watching for the use of the unarmed hand or arm or of two floor judges. In foil and épée, hand and floor judges must change sides so that they will not always be judging the same fencer.

The Director and the judges (or floor judges) form the "jury."

55 In accepting service on a jury, each of its members by so doing engages on his honor to respect the rules and to enforce them, as well as to perform his duties with the most scrupulous impartiality and the most sustained attention.

§3. Auxiliary personnel

1. Scorekeepers and timekeepers

59 Whenever it is possible for them to do so, the organizers will appoint, on their own responsibility, scorekeepers who will be responsible for keeping the score sheet for the pool and the score boards, and a timekeeper who will be responsible for timing the duration of the bouts.

B. JUDGING BY A JURY

§1. Duties of the Director

61 The Director will station himself at a distance from the strip that will permit him to follow the actions of the fencers thoroughly; he will follow their movements up and down the strip.

§2. Location of the jury

62 On each side of the strip there are two judges, respectively to the right and left of the Director, and a little behind the fencers. The two judges on the Director's right watch the fencer on the Director's

left, particularly to observe the materiality of touches that may be received by that fencer.

In similar fashion, the two judges on the Director's left watch the fencer on the Director's right, particularly to observe the materiality of touches that may be received by that fencer.

§3. Judging

a) Procedure

63 The Director, who alone is responsible for the direction of the bouts, gives the commands. However, another member of the jury may call "Halt," but only in case of an apparent or imminent accident. Similarly, the timekeeper stops the bout by calling "Halt" at the expiration of time.

64 As soon as a judge sees a material touch (valid or not) against the fencer he is particularly watching, he must raise his hand to advise the Director.

65 All judging is carried out aloud and without the members of the jury leaving their places.

66 The jury is not bound by the acknowledgement of a touch by a fencer, even when properly made.

67 The jury first determines the materiality of the touch or touches. The Director alone then decides which fencer is touched, by applying the conventional rules for each weapon.

b) Materiality of the touch

68 Immediately upon the stopping of the bout, the Director briefly analyzes the actions composing the last phrase d'armes before the "Halt," and in the course of his analysis, he asks the two judges watching the same fencer to learn if, in their opinion, each of the actions thus analyzed has produced a touch against that fencer.

The judges, upon being questioned, must reply in one of the following ways: "yes," "yes, but on invalid surface (off-target)," "no," or "I abstain." The Director votes last.

69 The Director then adds the votes thus elicited on either side: the opinion of each judge counts as one vote and the Director's own opinion as a vote and a half, with abstentions not being counted:

1. If both judges on one side agree in a definite opinion (either both "yes" or both "no," or both "yes, but on invalid surface"), their judgment prevails.

2. If one of the judges has a definite opinion and the other abstains, the Director alone can decide since his vote is preponderant; if he also abstains, the vote of the judge having a definite opinion prevails.

3. If the two judges have definite but contradictory opinions or if they both abstain, the Director may decide according to his own opinion; if he also abstains, the touch is considered doubtful (see Para. 5 below).

5. A touch of doubtful materiality is never counted to the disadvantage of the fencer who may have received it; but, on the other hand, any touch made subsequently or simultaneously in the same phrase d'armes by the fencer who has benefited from this doubt must also be annulled; as for a touch subsequently made by the fencer who had made the doubtful touch, it is necessary to distinguish:

I. – If the new touch (remise, redoublement, or riposte) is made by the fencer who had made the doubtful touch, without any intervening touch by his opponent, this new touch must be awarded.

II. – But if the doubt was as to the place where the touch arrived (one "yes" and one "yes, but off-target"), no further touch in that phrase d'armes can be awarded.

III. – The situation is the same if, between the doubtful touch and the new touch made by the same fencer, his opponent has also made a touch that has been annulled as doubtful.

70 After the decision of the jury on the materiality of the touch, the Director, acting alone and by application of the rules conventional for each weapon, decides which fencer must be declared touched or if no valid touch is to be awarded.

C. JUDGING WITH A SCORING MACHINE

1. Direction of the bout

71 1. The bout is under the control of the Director who must be stationed so as to be able to follow the fencing while also being able to watch for the light signals.

2. At the beginning of each bout, the Director must inspect the weapons, uniforms and equipment of the fencers.

As for the weapons, and at each change of weapon, the Director, using a special weight, will verify the strength of the spring in the point and check on the insulation of the wires within the guard.

PART TWO: FOIL

CHAPTER IV – THE CONVENTIONS OF FENCING WITH THE FOIL

A. METHOD OF MAKING TOUCHES

219 The foil is a thrusting weapon only. An offensive action with this weapon must therefore be made with the point and only with the point. Every thrust with the point must arrive clearly and plainly to be counted as a touch.

B. VALID SURFACE (TARGET)

§1. Limitation of the valid surface

220 In foil, only those touches that reach a surface classified as valid (the target) are counted.

The valid surface, in both women's and men's foil, excludes the limbs and the head. It is limited to the trunk of the body, reaching at the top to the upper edge of the collar to a height of six centimeters above the top of the collar bones (clavicles); at the side, it reaches the seams of the sleeves, which should pass over the top of the humerus; at the bottom, it follows a lines that passes horizontally across the back at the level of the top of the hip bones, and from there proceeds in front by straight lines to the junction of the groin.

221 The bib of the mask is not part of the target.

§2. Extension of the valid surface

222 Touches arriving on a part of the body classified as invalid are counted as valid when, by an abnormal position, the fencer has substituted this invalid surface for a valid surface.

§3. Invalid surface

223 A touch that arrives on an invalid surface (whether directly or as the result of a parry) is not counted as a valid touch, but stops the phrase d'armes and thus annuls all subsequent touches.

C. CORPS À CORPS AND FLÈCHES

224 Whenever, in foil, a fencer intentionally or systematically causes the corps à corps (even with neither brutality nor violence), he must be penalized one touch–after a warning given in the course of the same bout.

D. DURATION OF THE BOUT

226 When the time runs out before the bout is decided:

a) if one of the competitors has received more touches than the other, there is added to his score the number of touches necessary to arrive at the maximum, and the same number is also added to the score of the other fencer;

b) if the two fencers are tied, they are both regarded as having received the maximum number of touches, less one; and they fence without limit of time for the last touch. They are put back on guard at the positions they occupied when the bout was interrupted.

E. JUDGING TOUCHES IN FOIL

227 Foil competitions are usually judged with the aid of an electrical scoring machine. The organizers are obliged to announce in advance if the competition will be judged by a jury.

I. MATERIALITY OF THE TOUCH

§1. With a jury.

§2. With a scoring machine.

228 1. For judging the materiality of the touch, the indication of the scoring machine alone is the determinant. In any case, the Director may not declare a fencer touched unless the machine has properly registered the touch (except in case of penalties provided in the rules).

229 In using the scoring machine, note that:

a) if the two signals on the same side (both white and colored) are lit, the invalid touch preceded the valid touch;

b) otherwise, the machine does not indicate whether there was any priority in time between two or more touches that it registers at the same time.

230 2. The Director will disregard signals resulting from thrusts:

– started before the command "Fence" or after the "Halt."

– touching the ground (outside the metallic strip or when there is none), or touching any object whatsoever other than the opponent or his equipment.

The fencer who intentionally causes a touch signal by putting his point on any surface whatsoever other than his opponent shall be penalized one touch–after a warning given in the course of the same pool, the same team match, or during the bouts by direct elimination.

It is forbidden for a fencer to put an uninsulated part of his weapon in contact with his metallic vest with the intention of blocking the operation of the machine and thus avoiding being touched.

The penalty for this violation is the annulment of a touch that may have been scored by the fencer who creates the blocking of the machine.

In case of a repetition, the penalty is annulment of the touch that may have been scored and–after a warning valid for the whole pool, the whole team match, or the bouts by direct elimination–the penalty of one touch.

In case of another repetition, the penalty is exclusion from the competition.

231 3. The Director, on the other hand, must take into account possible defects in the scoring equipment, particularly:

a) He must annul the touch he has just awarded, as the result of the appearance of a valid touch signal (colored lamp), if he establishes, by tests carried out under his careful supervision, and before any effective resumption of the bout* and without anything having been changed in the equipment in use:

– either that a "valid" touch signal is produced against the fencer declared touched without there actually being a valid touch;

– or that an invalid touch made by the fencer declared touched is not registered by the machine;

– or that a valid touch made by the fencer declared touch do not remain fixed on the machine.

b) On the other hand, when the Director has determined that one fencer's touch had the priority (right of way), there is no ground for annulling that touch if tests then show that a valid touch made by the fencer declared touched is registered as invalid or that the latter's weapon gives a permanent invalid signal.

c) If a fencer's equipment does not conform to the specifications for insulation of lame and mask, there is no ground for annulment in case a valid signal is produced by a touch on his invalid surface.

4. The Director must also apply the following rules:

a) Only the last touch preceding the establishment of a defect can be annulled;

b) The fencer who, without being asked by the Director, has made modifications in, or has changed, his equipment before the Director has given his decision, loses all right to annulment of a touch.

c) If there has been an effective resumption of the bout (see note to paragraph 3a above), a fencer may not claim the annulment of a touch awarded against him before the said resumption;

d) The localization of a defect found in the equipment (including the fencers' own equipment) is of no consequence for this possible annulment.

e) It is not necessary that the defect found should repeat itself at every test; but it is necessary that it has been positively observed at least once by the Director himself in the course of tests made by him or under his supervision;

f) The sole fact that the fencer declared touched has broken his blade is not sufficient to annul that touch;

g) The Director must be especially alert for touches that are not signalled, or abnormally signalled, by the machine. In case of repetition of these defects, the Director must call for the member of the Commission on Electrical Scoring and Equipment who is present, or for the technical expert on duty, in order to determine whether the equipment conforms to the rules.

The Director must watch that nothing is changed either in the fencers' equipment or in the whole of the electrical equipment before the inspection by the expert.

5. In all cases in which the verification has been made impossible as the result of accident, the touch will be regarded as "doubtful" (see 69/5).

6. If signals appear on the apparatus simultaneously from both sides and the Director cannot establish the priority (right of way) with certainty, he must put the fencers back on guard.

7. In application of the general rule, even if no signal has been registered, the Director must halt the bout as soon as the action becomes confused and it is no longer possible for him to analyze the phrase d'armes.

8. The Director must also watch the condition of the metallic strip; he will not permit the bout to be started or to be continued if the metallic strip has holes capable of interfering with the registration of touches. (The organizers shall make provision for the rapid repair or replacement of metallic strips.)

II. VALIDITY OR PRIORITY OF THE TOUCH (RIGHT OF WAY)

§1. Preliminary note

232 Whatever means the Director has used to reach a decision on the materiality of the touch (with the assistance of a jury or by aid

of a scoring machine), it is then his responsibility alone to decide on the subject of the validity or priority (right of way) of the touch by applying the following principles which are the conventions proper to foil fencing.

§2. Observance of the phrase d'armes (fencing phrase)

233 a) Every correctly executed attack must be parried or completely avoided, and the phrase d'armes must be followed through.

To judge the correctness of an attack, the following points must be considered:

1. If the attack starts when the opponent is "in line" (i.e., "with the arm extended and the point threatening a valid surface"), the attacker must first deflect his adversary's weapon*;

2. If the attack starts when the opponent is not in line, it may be executed either by a direct thrust or by a disengagement, or by a cutover (coupé), or may be preceded by effective feints that force the opponent to parry;

3. If, in searching for the opposing blade to deflect it, the blade is not found (derobement or trompement), the right of way passes to the opponent.

234 b) The parry gives the right of way to the riposte; the simple riposte may be direct or indirect, but to annul any subsequent action of the attacker, it must be executed immediately, without indecision or delay.

235 c) In a composite attack, if the opponent finds the blade on one of the feints, he has the right to riposte.

236 d) In composite attacks, the opponent has the right to make a stop; but to be valid the stop must precede the conclusion of the attack by a period of fencing time, i.e., the stop must touch before the attacker has commenced the last movement of the conclusion of the attack.

§3. Judging

237 In applying these fundamental conventions of the foil, the Director must judge as follows:

Whenever, in a phrase d'armes, the fencers are both touched simultaneously, there has been either a simultaneous action or a double touch.

The former is the result of simultaneous conception and execution of the attack by both fencers; in this case, the touches given are annulled for both fencers, even if one of them has touched an invalid surface.

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* Directors must be alert that the mere grazing of the blades is not considered as sufficient to deflect the opponent's blade.

The double touch, on the contrary, is the result of a faulty action on the part of one of the fencers.

Consequently, if there is not a period of fencing time between the two touches:

1. The fencer attacked is alone counted as touched–

a) if he makes a stop into a simple attack;

b) if, instead of parrying, he attempts to avoid being touched, and fails;

c) if, after a successful parry, he pauses for a moment–which gives his opponent the right to resume his attack (redoublement, remise, or reprise);

d) if, on a composite attack, he makes a stop without having the advantage of a period of fencing time;

e) if, being in line (arm extended and point threatening a valid surface), after a beat or a taking of the blade which deflects his weapon, he attacks or replaces his blade in line instead of parrying a direct thrust made by the attacker.

2. The attacker alone is counted as touched–

a) if he starts his attack when the opponent is in line (arm extended and point threatening a valid surface) without deflecting the opposing blade*;

b) if he attempts to find the blade and fails (because of a derobement or trompement) and still continues the attack;

c) if, in a composite attack, in the course of which his opponent finds the blade, he continues the attack while his opponent immediately ripostes;

d) if, in a composite attack, he hesitates for a moment during which the opponent delivers a stop thrust, yet he continues his attack;

e) if, in a composite attack, he is hit by a stop made with the advantage of a period of fencing time before his conclusion;

f) if he touches by remise, redoublement, or reprise, after a parry by his opponent which is followed by an immediate simple riposte executed in one period of fencing time and without withdrawal of the arm.

3. The fencers are replaced on guard, every time that the Director cannot decide clearly which side is at fault in a double touch.

One of the most difficult cases to decide occurs when there is a stop and there is doubt as to whether it had a sufficient time advantage over the conclusion of a composite attack. In general, in this case, the double touch is the result of simultaneous faults by the fencers, which fact justifies the replacement on guard. (The fault of the attacker lies in indecision, slowness or inefficient feints; the fault of the fencer attacked lies in his delays or slowness in making the stop).

WE ENCOURAGE ALL READERS TO PURCHASE THE AFLA RULES BOOK *FENCING RULES FOR COMPETITIONS* (1974 edition).

OFFICIATING

NAGWS AFFILIATED BOARDS OF OFFICIALS

The Affiliated Boards of Officials (ABO) is one of 9 structures of the National Association for Girls and Women in Sport (NAGWS). The following official statement of goals was approved by the ABO Executive Council (Fall 1977) in an effort to clarify the future directions of ABO:

1. To improve the quality of officiating for girls and women's sports contests, regardless of the level of skill/maturity of players, or the rules governing the contest.
2. To increase the number of competent women officials, not to the exclusion of men, but as needed affirmative action.
3. To promote the involvement of women in the governing bodies of other sports officiating groups.

The purpose of the ABO is to promote quality officiating for girls and women's sport programs by:

(1) Developing officiating techniques
(2) Providing materials for training and rating officials
(3) Disseminating information about officiating
(4) Promoting the use of ABO-rated officials
(5) Developing standards of conduct for officials compatible with the philosophy of the NAGWS
(6) Providing the organizational and administrative structure for the coordination of Affiliated Boards
(7) Promoting standards with respect to fees, ratings and uniforms.

Approximately 190 Boards of Officials throughout the United States are affiliated with ABO/NAGWS. These boards provide opportunities for interested individuals to learn about officiating or judging and are authorized to give NAGWS ratings.

The Principles and Techniques of Officiating (PTO) Committees for each of the 11 sports in which ABO grants ratings are specifically concerned with enumerating the mechanics used by referees, umpires and judges in officiating games, meets or matches.

The Examinations and Ratings Committees for each of the 11 sports in which ABO grants ratings are responsible for preparing, revising and analyzing the officiating theoretical (written) examinations.

If you have questions concerning the techniques of officiating fencing, write to:

LINDA VOLLKOMMER
Dept. of Physical Education
Stevens Institute of Technology
Hoboken, NJ 07030

Information regarding study questions in this fencing *Guide* or on the theoretical examinations on fencing should be addressed to:

KIT BOESCH
Athletic Dept., St. John's Arena
Ohio State Univ.
Columbus, OH 43210

Additional information regarding ABO officiating concerns may be secured by writing:

Affiliated Boards of Officials
c/o NAGWS Executive Secretary
1201 Sixteenth Street, N.W.
Washington, DC 20036

STATEMENT OF PHILOSOPHY OF THE AFFILIATED BOARDS OF OFFICIALS:

THE ROLE OF THE OFFICIAL IN THE COMPETITIVE SITUATION

Educational values should be of primary concern to all who have leadership roles in a competitive program. As one of those fulfilling leadership roles, the official must be concerned with promoting these values and with the welfare of the participant. The unique contribution of the official is assuring equal opportunity and fair play for all. The official essentially acts as an arbitrator, providing judgments that are within the spirit and intent of the rules. Decisions are based on objective evidence, free from bias and from the emotion that often pervades the competitive environment.

An official enters the competitive situation with a thorough understanding of the letter, as well as the intent of the rules, the strategy and skills of the sport to be played, and correct execution of officiating techniques to view the contest accurately. The official maintains a friendly yet reserved attitude toward all throughout the sport experience. The official is flexible, operating within officiating standards appropriate to the age of the performers, the level of skill, and the facilities available. Biases by players, spectators and coaches will be evaluated with an understanding not only of the multiplicity of the ways in which individuals may react to a competitive experience but also of the behavior appropriate to such an educational experience. Duties will be performed fairly, efficiently and without drawing undue attention to the official. In order to strengthen the official's effectiveness, personal evaluation of performance will be made and solicitation of constructive criticism from coaches, players and administrators will be sought. Though receiving a fee, the ultimate reward to the official will be that of having rendered a valuable service to girls and women who have found personal meaning in expressing themselves through the medium of sport.

STANDARDS FOR OFFICIALS RATINGS IN FENCING[1]

Note: Changes from the previous *Guide* have been indicated by shading.

There are six ratings for officials, five of which qualify the holder to officiate sports contests. Each is designed to meet the needs of various sports events and to stimulate interest of individuals who desire to officiate.

The *Examiner's rating* signifies the holder is qualified to rate officials.

The *Intramural rating* qualifies the holder to officiate contests in the school in which the holder is enrolled or contests of comparable level.

The *Apprentice rating* qualifies the holder to officiate contests which may be adequately controlled by a competent, but inexperienced official.

The *Local rating* signifies that the holder is qualified to officiate interscholastic and intercollegiate contests requiring a competent and experienced official.

The *State rating* signifies that the holder is capable of officiating any contest within the state or region where the rating is awarded.

The *National rating* signifies that the holder is capable of officiating any contest anywhere in the United States. This rating is for the most highly skilled official.

Specific requirements for all ratings are outlined below.

Examiner

1. Prerequisite – must have held a state or national rating for a minimum period of six years. (The six years need not be consecutive but must be within the previous eight-year period.)
2. Theoretical examination – national examination, minimum 82.
3. Duration – two years from next June 1.
4. Renewal:
   a. In order to be eligible for renewal, the candidate must have been involved in the rating or training of officials.
   b. To renew, the candidate must pass the national theoretical examination with a minimum score of 82.
   c. Should the rating lapse for one year or less, the candidate remains eligible for renewal.

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[1] Note the current *NAGWS Basketball Guide* for information regarding ratings in all sports and for the most updated information about the standards and practices of the Affiliated Boards of Officials.

   - d. Should the ratings lapse for more than one year, the candidate must qualify through earning a State rating.
5. This rating is transferable to other Boards.

Intramural Official

1. Minimum standards – set by Affiliated Board.
2. Duration – two years from next June 1.

Apprentice Official

1. Minimum standards can be set by the affiliated board, *or* these standards may be followed:
   - a. Theoretical examination – national examination, minimum 60.[2]
   - b. Practical examination[2], [3] – minimum 75; minimum number of raters: one.
2. Duration – Two years from next June 1.

Local Official

1. Theoretical examination – national examination, minimum 76.
2. Practical examination[2], [3] – minimum 80; minimum number of raters: two.
3. Duration – two years from next June 1.
4. This rating is transferable to other Boards.

State Official

1. Theoretical examination – national examination, minimum 82.
2. Practical examination[2], [3] – minimum 85; minimum number of raters: three.
3. Duration – two years from next June 1.
4. This rating is transferable to other Boards.

National Official

1. Theoretical examination – national examination, minimum 88.
2. Practical examination[2], [3] – minimum, 88; minimum number of raters: three, one of whom must hold a National rating.

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[2] The highest rating a candidate may receive is determined by the highest rating held by a member(s) of the rating committee. For example, if one member of the rating committee holds a state rating, the candidate could receive a state rating. Any rating team may include no more than one Examiner.

[3] Note commentary on "Experimental Alternative Methods for Practical Examination" on pages 184-185.

3. Duration - two years from next June 1.
4. This rating is transferable to other Boards.

Experimental Alternative Methods for Practical Examination

The following alternative *practical* rating methods were approved by the ABO Executive Council (Fall, 1976) for an experimental period of two years (1976-1978). These methods may be used for all sports except Gymnastics and Synchronized Swimming. The rationale for this experiment is to:

1. absorb officials trained by other groups in an easier manner.
2. attract and train new officials.
3. open new alternatives to local boards.
4. give local boards autonomy to determine local needs and set their own standards based on those needs.
5. cut down on the person hours involved in rating and re-rating.
6. attempt to answer the frequent voiced concerns of many local boards about the present practical rating system.

Authority is extended to all boards to establish their own criteria and regulations (theory and practical) for Local and Apprentice ratings in each sport, in order to meet their own specific needs.

Local ratings earned by these experimental alternative methods shall be designated as Local E and shall be non-transferable, except as approved by the Board to which the official moves.

The following guidelines for practical examinations are recommended for earning and renewing ratings.

I. *New Candidates* (inexperienced or unregistered officials)
   A. The candidate should meet one of the following criteria:
      1. attend a series of structured clinics set up by the Board, the number to be specified by the Board or
      2. secure a passing grade and the recommendation of the instructor in an officiating course at the college level (the course must be approved by the Board) or
      3. attend officiating courses offered by another organization such as the recreation department or evening adult education. Candidate must secure a recommendation from said course. Such a course must be approved by the Board.
   B. The Board should differentiate carefully between the criteria for Local and Apprentice ratings. Criteria in addition to the above might well be required for the Local Rating.
   C. New officials shall work with more experienced officials for a designated number of contests.
II. Renewal candidates
   A. A committee of 3 examiners shall be necessary to upgrade a rating to the State or National level. In the case of basketball

and volleyball, the National rating may be earned only at an NRT rating session.

B. A candidate who wishes to renew at the current level (Apprentice through National) may:
  1. officiate a minimum of 3 contests, during which a minimum of 5 evaluators are involved (present alternative method with reduction of number of evaluators) or
  2. officiate a designated number of contests per session, the number to be determined by the Board.

C. If written complaints are received about an official renewing as in B1 or B2, a more formal rating method might be desirable.

III. Registered officials (other than probationary)

A. Experienced officials, registered by other official organizations, should be awarded a Local rating upon taking and receiving a passing grade (as specified by the Board) on the NAGWS/ABO Theoretical Test (Form A or B) and by demonstrating ability to use ABO officiating techniques. The method of demonstrating shall be specified by the Board, but should recognize the official's experience and be as uncomplicated as possible.

B. Registered officials desiring a rating higher than Local shall meet the criteria specified by ABO on pages 183-184.

Emblem and Uniform

The emblem for National officials in all sports consists of a shield. Other emblems are available for State, Local, Apprentice, and Intramural officials.

The official shirt for fencing is a navy blue and white striped tailored shirt or a navy blue and white striped jersey. A navy blue skirt, shorts, or slacks, appropriate to the situation, should be worn with the shirt. White may be substituted for the navy blue. Officials who receive fees for officiating are required to wear the official shirt.

The official shirts and emblems are available from The Hanold Company, Sebago Lake, Maine 04075. The company can also provide blazers. When ordering, send dress size and check or money order for correct amount. Anyone may order the official shirt. A current rating card must accompany an individual's order for an emblem; however, it is not necessary to send a rating card when ordering a shirt.

An affiliated board may wish to have a supply of shirts or emblems for distribution to newly rated officials. A quantity order may be placed *only* by the affiliated board chairperson. It is not necessary that chairperson's rating card be enclosed, but full payment must accompany the order.

Prices: Wash-and-wear shirt, $7.50; knit jersey with zipper neck, $13.50; navy flannel blazer, $35.00; National State, Local, Apprentice, and Intramural emblems, $1.75. (All prices are subject to change.)

Shipping Charge: 75 cents per order.

Recommended Fees

Local boards may establish or negotiate fees that reflect the level of rating of the official as well as the type and level of competition within their locale. Boards are encouraged to establish fees in conjunction with local governing groups. The fee schedule may reflect differential pay based upon rating levels.

REGISTRATION OF OFFICIALS

Most states require those who officiate either boys or girls' interscholastic contests to be registered with the State High School Athletic Association or other administrative body. All NAGWS/ABO officials who officiate high school or junior high school games are urged to cooperate fully with their state regulatory body.

AMATEUR STANDING OF OFFICIALS

An official who wishes to maintain amateur status as a participant in a sport must be aware of the ruling(s) on amateur status established by various governing bodies for that sport.

Amateur status is defined by high school and college governing bodies as well as by national sport governing bodies that hold the franchise from international sport governing groups.

The official who wishes to maintain amateur status as a participant is responsible for investigating the specific regulations of *each* governing body with jurisdiction over such eligibility.

National Governing Body for Fencing

The Amateur Fencers League of America is the national governing body for fencing in the United States. Information regarding amateur status rulings of the AFLA may be secured by writing to the AFLA, 601 Curtis St., Albany, CA 94706.

HOW TO BECOME A RATED OFFICIAL

1. Study the rules, the article on the techniques of officiating and the study questions.
2. Attend interpretations meetings and officiating clinics or training courses conducted in your vicinity.

3. Practice often. To some, officiating comes easily; to others it comes only as the result of hard work and concentration. Welcome criticism and work hard to improve.
4. Find out from the chairperson of the nearest affiliated board when examinations for ratings are to be held. (Consult list of boards in NAGWS Directory available from NAGWS/AAHPER, 1201 Sixteenth St., N.W., Washington, DC 20036. Cost: $3.00.)
5. Take your rating remembering that it is the aim of the Affiliated Boards of Officials to maintain high standards for officials.

INFORMATION FOR AFFILIATED BOARDS

How to Establish a Board of Officials

1. Establish the need for an affiliated board by contacting individuals in the area who have current ratings or who are interested in standardizing and raising the level of officiating badminton, basketball, competitive swimming and diving, fencing, gymnastics, softball (fast pitch and slow pitch), synchronized swimming, tennis, track and field, or volleyball in that area
2. Write to Edith Cobane, ABO Past Chairperson, PE 244, State University of New York, 1400 Washington Avenue, Albany, NY 12222, for a sample copy of an authorized constitution for officials' boards and the *Policies and Procedures Handbook* and application for becoming an affiliated board.
3. At a designated meeting of interested individuals present plans for forming a board.
   a. Choose a name which will permit expansion of function as need may arise; do not limit title to one sport.
   b. From the group, elect a chairperson, chairperson-elect, secretary, and treasurer.
   c. Form an examining committee of at least three members for each sport in which you would like to give ratings. If any member has been rated elsewhere, such experience should be helpful; such a rating is not necessary, however. It is suggested that members of the examining committee be examined and obtain ratings from other affiliated boards whenever possible.
   d. Make plans for drawing up a constitution according to the sample copy received from the Past Chairperson of the NAGWS Affiliated Boards of Officials. Plan to devote some time to the study of the rules and to practice officiating. If possible, secure the assistance of some rated official in each sport for which the Board anticipates giving ratings.

4. Send the completed application form, two copies of the local constitution, and a check for $10 annual dues (made payable to the NAGWS Affiliated Boards of Officials) to the ABO Past Chairperson. Indicate the sports in which you wish to grant ratings by listing the names and qualifications of *3* interested individuals. Approval of the application will come from the Past Chairperson of the Affiliated Boards of Officials who will request that examination packets be sent to your Affiliated Board Chairperson for all sports in which your Board is authorized to give ratings. The process of accepting an application for affiliation of a new Board and of requesting that the proper examination packets be sent ordinarily takes several weeks. Prospective Boards, therefore, should file for affiliation at least 2 months before they wish to hold rating sessions.
5. Administer Form A of the National Theoretical Examination. Form B of the National Theoretical Examination may be administered to those who did not pass Form A. The Intramural Examination may be given as a practice test to those candidates pursuing ratings.
6. To cover expenses involved in the construction and evaluation of written examinations, boards should charge a fee each time an individual takes a written examination. The Affiliated Boards of Officials Treasurer must receive 50 cents for each written examination given by a board. Board fees can exceed 50 cents per test in order to cover operating expenses.
7. Conduct practice sessions in rating officials. All persons on the examining committee who have not previously rated officials should have a minimum of three practice sessions prior to actually rating. Secure the assistance of a rated official in these practice sessions if at all possible.
8. Give practical examinations to individuals who pass the written examination. (Note minimum number of raters required to give various ratings on page 183.)
9. Request appropriate rating cards from the NAGWS National Office for distribution to those who pass the theoretical and practical examination.
10. Send lists of approved officials to schools and other organizations in the area. This notice should indicate the fees for officiating and should give the name, address, rating and telephone number of each official.
11. Keep accurate lists of all persons receiving ratings. Forward these lists to the chairpersons of the Examinations and Ratings Committees in those sports in which your Board was authorized to give ratings. An appropriate form is included in each exami-

nation packet. Due date for submitting all forms to appropriate E&R personnel: **June 1**.

Adding Sports – Expansion of Services

Should a Board wish to add ratings in other sports, the Chairperson of the Board should write the Examinations and Ratings Chairperson (E and R) in that respective sport. (Note current *NAGWS Guide* for that sport to identify the name of the individual.) The Board should indicate the names of a minimum of 3 persons qualified to act as examiners in that sport for the next 2 years. Qualifications and experience in the sport should be listed for each potential examiner. Should your Board qualify, you will be notified directly by the E and R Chairperson and will receive a packet for administering examinations.

Maintaining Affiliated Status

To maintain affiliated status in each sport in which it gives ratings, a Board must:

1. Pay dues each year to the ABO Treasurer. (Notification will be sent each fall.)
2. Submit a yearly report to each respective E and R Chairperson regarding the current status of rated officials. (Reports for each sport must be submitted by **June 1**. Appropriate forms are included in examination packets.)
3. Submit periodic accountings yearly to the ABO Treasurer as to how many examinations have been administered. (50 cents per each examination administered is due ABO.)

Note: Examination packets are mailed yearly to *qualified* boards on:

April 1 – Soccer
August 1 – Volleyball and Basketball
September 1 – Track and Field
September 15 – Competitive Swimming and Diving, Badminton, Tennis
October 1 – Fencing
October 15 – Synchronized Swimming, Gymnastics
February 1 – Fast Pitch Softball, Slow Pitch Softball

If you do not receive your packet(s) within two weeks of the above dates, contact the designated E & R Chairperson for all sports. Exception: contact the National Office for Volleyball and Basketball packets.

Techniques and Procedures for Officiating Women's Foil

Revised by the ABO PRINCIPLES AND TECHNIQUES OF OFFICIATING COMMITTEE

The information set forth in this article is based entirely on the rules as listed in the 1974 edition of the *Fencing Rules* published by the Amateur Fencers League of America.
Note: Changes in wording have been indicated by shading.

I *Introduction*

A. *The Article*

This article is not a substitute for the rules of fencing. It is presented as a guide to both Directors and Judges and attempts to clarify the functions of these officials.

B. *Definitions*

The definitions of fencing actions are explanatory and in no way modify the text of the rules as presented by the Amateur Fencers League of America, the governing body of fencing in the United States.

C. *The President of the Jury*

1. The President of the Jury shall be called the Director of the Bout.

2. The rules of fencing give the Director almost unlimited power to maintain order and discipline. With such power there is corresponding responsibility:

a. The Director's function is to provide an atmosphere in which the contestants and spectators can derive maximum enjoyment from the test of skill between two opponents. While she is an important requisite to competitive fencing, she must never forget that the contestants are the center of attraction. As long as the fencers conduct themselves properly, she should be as unobtrusive as possible while controlling the progress of the bout. When one or both of the fencers, or the audience, disrupts the proper conduct of the competition she should assert herself immediately and without equivocation.

b. The rules of discipline should be applied firmly, but when discretionary penalties are imposed, due allowance should be made for the tensions that normally prevail among contestants in the heat of competition. In brief, the code of good sportsmanship applies equally to both contestants and officials.

c. The calm, impartial, and confident handling of a bout are attributes of a Director who inspires the confidence of the competitors. A hesitant, indefinite, and inconsistent official will lose the confidence and the control of the bout.

D. *The Rules*

It is the responsibility of the Director to READ THE RULES and to KNOW THE RULES.

E. *The Jury*

Members of the jury must remain impartial throughout the competition and judge each hit to the best of their abilities.

II *General Procedures*

A. Be certain of date, time, and site when accepting the fencing. match.

B. If unable to keep the appointment, notify team officials at least 24 hours in advance. If less than 24 hours' notice is given because of an emergency, a substitute must be secured when requested by the team officials.

C. Do not cancel an appearance in order to officiate at another match more suitable to one's liking. This is considered unethical.

D. Wear the appropriate skirt, blouse, and shoes or the official uniform.

E. Arrive at the site of the competition 15 to 20 minutes before the scheduled start.

F. Introduce yourself to the coaches and other officials.

III *Before the Fencing Starts*

A. Check that the scoring table, team benches, and spectators are more than 8 feet from the side of the strip. If it is necessary to seat spectators behind the Director, seating should be arranged no closer than 9 feet from the Director or 18 feet from the strip. If judges are used, the scoring table and team benches must be at least 12 feet from the strip.

B. Inspect the strip and boundaries of the strip from the viewpoint of safety factors which might require special attention. Strip rules may be modified to insure safe fencing conditions.

C. Explain the strip rules to the captain of each team.

D. Explain their duties to the scorekeeper and timekeeper. (See Duties of Officials)

E. Check the timing device.

F. Check the scoresheet 2 minutes before the scheduled start of the competition to see that the names of the competitors are listed correctly.

G. Check the electrical apparatus including the machine, cables, reels, and, if used, the scoring device. If a technician is not available, this check may be accomplished by hooking up two fencers. Be certain the machine is registered for foil, not épée.

H. If judges are to be used:

1. Explain their duties.
2. Explain the method of replying to questions.
3. Assign positions.

I. Check each fencer for the proper uniform which includes the required under-arm plastron, masks and uniforms that conform to safety standards including the covering of the legs with stockings or with pants that fasten at the ankle. At no time should a fencer be permitted to compete if she is without the proper uniform necessary to fully protect her during the progress of the bout.

J. Explain the procedures of the bout to all concerned, the fencers, coaches, timers and scorers, and the judges.

IV *Starting the Bout*

A. *Positioning the Officials and the Contestants*

1. The Director stands opposite the scoring table about 8 to 12 feet away from the strip.

2. The judges maintain positions to the rear and 3 feet to the side of the fencer nearest them.

3. At the start of the bout, and after each touch has been awarded, the fencers should be put on guard with both feet behind the on guard lines. The fencers must always be put on guard in the center of the width of the strip, whether at the beginning of the bout or during the progress of the bout.

4. The fencer called first should place herself to the right of the Director, except in the case of a right- and a left-handed fencer, if the left-handed fencer is called first.

5. If one of the fencers is left-handed, she should place herself to the left of the Director. If only two judges are used, the Director should place herself so that she views the backs of both fencers while the judges are positioned so they see the front targets.

B. *Calling the Contestants*

The scorer will call each bout and the "On deck" fencers. If one of the fencers does not report to the strip when her name is called, wait 1 minute and repeat the call. If she fails to report to the strip within 1 minute of the second call, award the bout to her opponent. Record the score 5 - 0.

C. *Testing the Equipment*

1. At the beginning of each bout, and after each change in equipment, check the spring resistance of the foil with the foil weight.

2. Require each contestant to bring to the strip with her, two weapons in good working order and an extra body wire, also in good working order.

3. Each contestant will check the circuit and her equipment by pressing the point of the foil first on her opponent's off target and then on her good target area. Each contestant is to test her own equipment. Do not permit a contestant to hold the blade of her opponent's foil and do the testing herself on her own target.

V *The Bout*

A. *Beginning, Stopping and Restarting the Bout*

1. Before every command to fence, the Director must say, "On Guard," "Are you ready?" "Fence."

    a. After the command "On guard," pause.

    b. Both fencers must answer the question, "Are you ready?" If there is no answer after a pause, the Director assumes that the fencers are ready to fence.

    c. The fencers may not initiate a move until the command "Fence" is given.

2. The command "Halt" stops the bout.

    a. When one of the judges raises her hand.

    b. When the machine registers a hit.

    c. When the actions of the competitors are dangerous, confused, or contrary to the rules.

    d. When one of the competitors is disarmed.

    e. When one of the competitors crosses the boundary of the strip with either one or two feet.

    f. When the timekeeper calls "Time" at the end of 4 minutes and "Halt" at the end of the 1-minute warning.

3. A contestant who stops the bout on her own does so at her own risk.

    a. The sound of the machine does not stop the bout, only the command "Halt."

    b. If the contestant stops the bout without the command "Halt" and a valid hit is scored, the touch is awarded.

    c. A contestant must signal the Director of the Bout with an appell (tap twice on the strip with her front foot) to stop the bout.

    d. If a judge sees a safety hazard, she may call "Halt" and the command should be recognized as a call in good faith.

4. Fencers return to the on-guard line after a touch has been awarded. When the command "Halt" is given, both fencers hold their ground until a decision has been awarded. If a valid hit has not been scored, both fencers are put on guard with each fencer retreating equally in order to attain fencing distance.

a. When the bout has been stopped as a result of corps a corps or close contact, the fencers are put on guard so that the fencer who sustained the corps a corps is at the place she previously occupied.

b. When a flèche has occurred, the defender holds her ground and the attacker is placed on guard at the proper fencing distance.

c. If a fencer is in front of a warning line at the time "Halt" is called, she must be placed on guard in front of the warning line if a warning has not been given.

d. If a fencer is behind the warning line when "Halt" is called, she must not be put on guard so as to lose ground.

B. *Changing Positions in Non-Electrical Foil*

1. After each valid hit is awarded, the competitors are put on guard behind the on guard lines and in the center of the strip. If the hit is not valid, the competitors are put on guard in the position they occupied when the fencing action was halted.

2. After one of the competitors has received 3 touches or half the maximum number of touches she can receive, the fencers shall change positions by crossing to the left of each other and shaking hands in the process.

3. If one of the fencers is left-handed, the competitors remain in their positions and the judges shall change positions, remaining on the same side of the strip as they started.

4. If the event is fenced outdoors, the competitors shall change positions after each touch is awarded.

C. *Fencing at Close Quarters*

Fencing at close quarters is allowed as long as the competitors can wield their weapons correctly and the Director can follow the phrase.

D. *Corps à Corps*

The corps à corps exists when the two competitors remain in contact; when this occurs, the Director must stop the bout. The fencers are placed on guard at equal distance from each other.

E. *Ground Gained or Lost*

When the command "Halt" is given, ground gained is held until a hit has been awarded. When competitors are replaced on guard, each fencer should retire equally in order to attain fencing distance. (See V. The Bout, Section A, #4.)

F. *Crossing the Boundaries of the Strip*

The director must call "Halt" immediately when a contestant crosses one of the boundaries of the strip with either one or two feet.

1. Crossing the side with one foot.
    a. When a fencer crosses the side boundary with one foot, the Director calls "Halt" and puts the offending fencer on guard in the center of the strip in the same position she incurred the fault.
    b. Only a hit made by the fencer who remains on the strip can be counted as valid, even in the case of a double hit. However, if the fencer causing the infraction scores the hit as she is stepping off the side of the strip, the hit shall be counted as valid if it is in time.
2. Crossing the rear limits of the strip.
    a. When the rear foot of a fencer crosses the warning line for the first time, the Director calls "Halt" and gives the meter warning.
    b. When the offending fencer crosses the rear limits of the strip with both feet after the first warning has been given, the Director shall call "Halt" and award a touch against the offending contestant.
    c. If the fencer has regained ground so that her front foot has reached the on guard line, the warning shall be repeated if she retreats to the on guard line again.
    d. Contestants are not reminded of their position unless the proper distance has been regained.
    e. If a fencer crosses the rear limits of the strip without having been warned, she is put on guard at the warning line and given the warning.
    f. If having crossed the rear limit of the strip, the fencer who is attacked parries and makes an immediate riposte or makes a stop hit in time, such a hit shall be counted as valid. This rule will not apply to a fencer who crosses the rear limit of the strip for the last time.
3. A contestant may not leave the strip during the course of the bout unless she has the permission of the Director.

G. *Indispositions and Accidents*

1. If an indisposition occurs and has been duly recognized, the Director may grant the competitor a period of rest for a maximum time of 10 minutes once only during the same match (teams) or the same pool (individual) or the last 15 bouts by direct elimination.

2. If an accident occurs the Director allows the victim a period of rest once only and that for a maximum time of 20 minutes in order that she may recover sufficiently to continue the bout.

3. The Director of the Bout may on her own authority, require the withdrawal of a competitor whose physical inability to continue the bout is obvious.

H. *Delaying the Bout*

The Director may, during the progress of the bout, penalize by a warning, then by scoring one hit against the competitor and finally by exclusion from the competition, a contestant who improperly uses delaying tactics to prolong the bout.

I. *Defective Equipment*

If a fencer on the strip is found to be in possession of equipment which is non-regulation or defective, such equipment will be confiscated and will only be returned to the fencer after the completion of the event or after the equipment has been properly repaired.

1. If the equipment becomes defective during the course of the bout, the Director shall allow the fencer the time necessary to replace the defective equipment without imposing a warning or penalty.

2. If the fencer is found responsible for the defective equipment, the Director shall allow her the time necessary to replace it with regulation equipment and will give her a warning. If there is a repetition of the same fault during the event, the fencer shall be excluded.

3. If the Director establishes that a fencer is using falsified equipment, the fencer shall be immediately and irrevocably excluded from the competition.

J. *General Information*

1. Carry out the primary function of the Director of the Bout, which is to analyze fencing actions and to make decisions. The Director must use fencing terminology and call the actions as she sees them. She is not to be influenced by remarks of the coaches or spectators. The Director must not give a fencing lesson on the strip nor make any comments about the quality of the fencing unless it becomes dangerous to both fencers and the spectators.

2. Insist on promptness throughout the competition to prevent the loss of time.

3. Do not permit coaching from the sidelines.

4. Protect the rights of all contestants. Do not grant to one a

privilege which would not be granted freely to all others. Treat all contestants courteously, particularly when imposing penalties.

5. Watch for uniform tears, inadequate covering of neck and wrist, loose shoelaces, etc.

6. In electrical events, watch for loose connections and watch the surface of the fencing strip for tears or foreign matter which may interfere with the proper registration of touches or constitute a hazard.

7. Be alert for violation of boundaries.

8. Keep the lights of the scoring machine in line of vision at all times while watching the actions of the contestants. This sometimes will require the Director to stand at a severe angle to the contestants instead of between them.

9. Be certain the machine is cleared before each command to fence.

10. Instruct the machine operator to clear the machine at the question, "Are you ready?" The machine must not be cleared until after the Director has made her decision and before the command to fence.

VI. *The Awarding of Hits*

A. In electrical foil, the Director of the Bout decides the "right of way" and the validity of the touch. The Director alone makes the decision and should not be influenced by the contestants, coaches, spectators, or the scorekeeper or timekeeper who may argue as to "which light went on first."

B. When judges are used:

1. The Director calls "Halt" when a judge raises her hand.

2. The Director briefly analyzes the sequence of play.

3. The Director asks each pair of judges in turn whether a hit has been scored on the fencer they are watching in each action of the phrase she has outlined:

Director: The attack starts from the left. Did it arrive?"
Judge A: "No."
Judge B: "Abstain."
Director: "No, parried. The riposte?"
Judge C: "Yes."
Judge D: "Yes."
Director: "Touch against the left."

a. The Director alone decides which of the two judges on each side she will question first (usually the one in a better position to see a possible hit), but she must question the other judge watching in the same direction before she expresses her own opinion, if any, and before questioning the judges on the other side.

If only one judge is used on each side, the Director must ask the opinion of the judge before she expresses her opinion.

b. The Director may review the votes of the judges if there is reason to believe that a misunderstanding has occurred. She may, if she wishes, require any judge to indicate the area of the target where she thinks a hit has been scored.

c. All decisions are rendered on the basis of a majority of votes cast. When the judges on one side are in agreement, the Director's contrary opinion cannot change the result. If the Director is outvoted, she should refrain from voicing her opinion as this would be a criticism of the judges and encourage dissatisfaction on the part of the contestants.

d. If the decision of the Director is questioned by either the fencer or the captain of the team, the Director may explain her decision is she deems it desirable to do so. However, this should be discouraged as it can lead to more challenges and an undesirable atmosphere. The Director must give her decisions confidently and without hesitation.

e. The Director must not permit any discussion between the fencers and the judges, between the judges themselves, or between the fencers, judges, and spectators.

f. The Director must not influence the judges concerning decisions. If the Director finds one or two of the judges to be hesitant or inconsistent, the Director may place the judge on the same side of the fencer as the Director.

g. The Director has the power to annul a touch already awarded, or to reverse her decision against the awarding of the touch if she discovers:

(1) That a judge has voted incorrectly on the hit through a misconception or misapplication of the rules or

(2) That she herself has erred under the rules in deciding the validity of the rules.

The annulment or reversal of decision must be made immediately and before any fencing begins following the original awarding of the touch. This power cannot be exercised after the start of continued fencing.

4. *Method of Voting*

a. When a judge sees a hit, on or off target, she should advise the Director by raising her hand. The Director will stop the bout and question the judge. The answers from the judge should be:

(1) "Yes," if she is absolutely certain a hit is scored on valid target.

(2) "No," if she is absolutely certain a hit is not valid.

(3) "Off-Target," if she is absolutely certain that the hit was scored on the off-target area.

(4) "Abstain," if she is not certain as to the validity or the placement of the hit.

b. An experienced judge may answer "parried" or "passe" if she is certain of the action.

c. The Director cannot call a halt if only she sees a hit as she will either be influencing the judges or be automatically outvoted.

d. The opinion of each judge counts as one vote and that of the Director, one and a half votes. Abstentions are not counted as a vote.

e. A doubtful hit is never scored against the competitor who might have received it. Any hit made simultaneously or subsequently in the same phrase by the fencer who has been granted the benefit of the doubt must also be annulled. If a hit is made subsequently by the fencer who originally made the doubtful hit, the following will apply:

(1) Director: "The attack starts from my left. Did it arrive?"
Judge A: "Yes."
Judge B: "No."
Director: "Abstain." "Benefit of the doubt, no touch."

(2) However if there is no hit from the opposing fencer, the Director must continue:
Director: "Is there a hit from my right?"
Judge C: "No."
Judge D: "No."
Director: "The continuation of the attack (remise, redoublement, or riposte) from my left?"
Judge A: "Yes."
Judge B: "Yes."
Director: "Touch against my right."

(3) If the doubtful hit concerns an off-target, no other hit in this phrase may be scored.

f. After the jury decides the validity of the hit, the Director, acting alone and by applying the conventional rules for fencing, decides against which fencer a hit is to be awarded.

g. Hits are to be scored against the fencer who has been hit. The fencer who scores 5 touches against her opponent first, is the winner of the bout.

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QUESTIONS ON TECHNIQUES

Questions concerning officiating techniques in fencing should be directed to:

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